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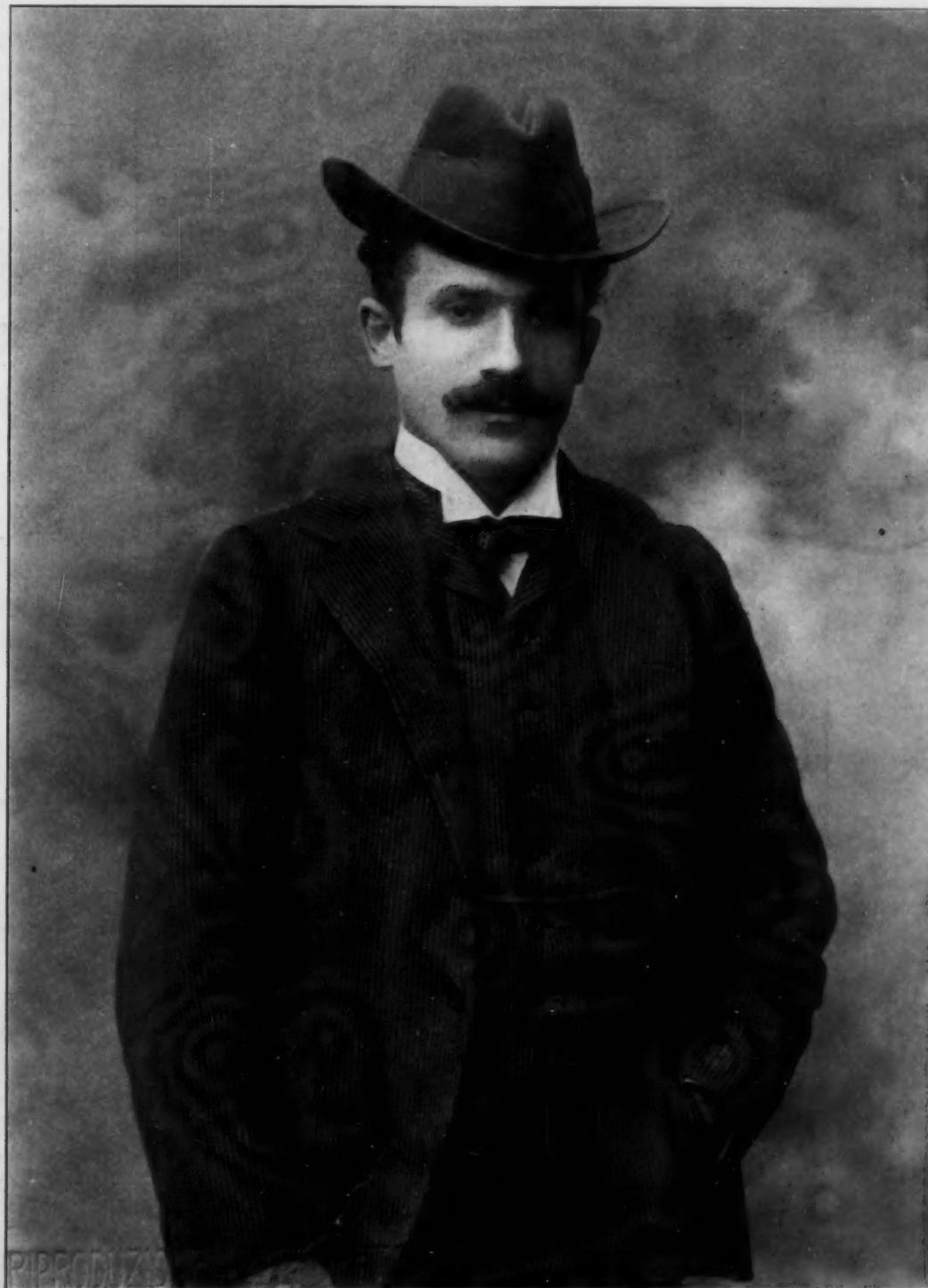
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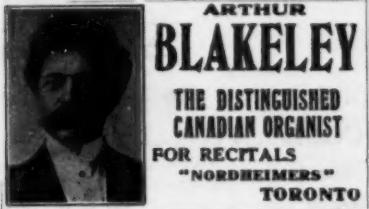
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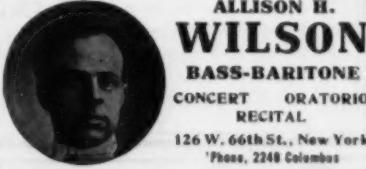
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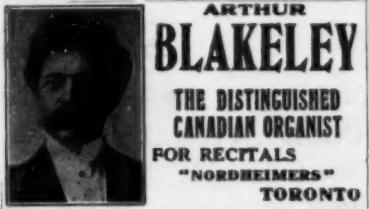
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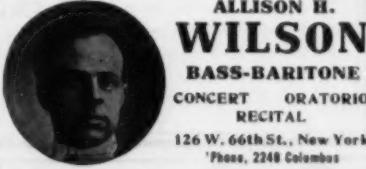
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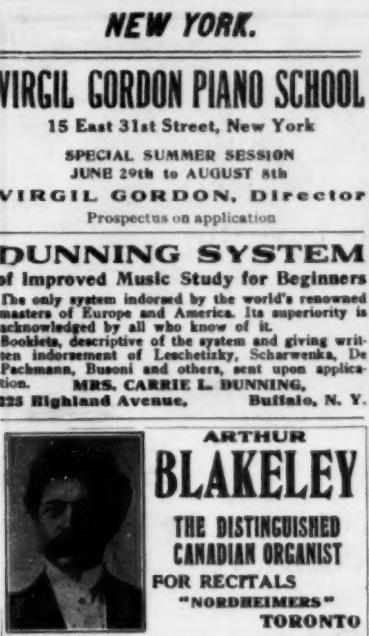
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24 LUITPOLD STRASSE,  
BERLIN, May 2, 1908.

Four premières were promised us by the Berlin Royal Opera at the beginning of the season, three of which have been given thus far. The Royal Opera is not particularly enterprising in this direction; even the new works brought out were by no means absolute novelties, having long since been performed on other stages. Thursday evening, E. N. v. Reznicek's comic opera, "Donna Diana," was given its first Berlin rendition. This opera saw the footlights at Prague years ago, and it has since found its way over twenty-one other stages. It was written fifteen years ago. Reznicek, who is at present first conductor of the Warsaw Opera, is well known in Berlin as a concert conductor and composer of symphonic compositions, having been repeatedly before the Berlin public in both capacities in a series of concerts given here with the Philharmonic Orchestra two years ago.



"Donna Diana" is Reznicek's most important work. A significant fact in connection with it is, that it was written at a time when Wagner absolutely dominated everything in Germany, and yet Reznicek shows almost no Wagner influence; on the contrary, he inclines, on the whole, more toward the light operatic style than to the music drama. Reznicek sticks to the old forms and his music is melodious, sprightly, light and pleasing. The overture is charming and might have been written before Wagner's advent, as far as any influence of his is concerned in it. The libretto of "Donna Diana" was written by Reznicek himself and taken from Moreto's Spanish comedy of the same name. The scene is laid in Barcelona in the Middle Ages, and the action is a mild form of "The Taming of the Shrew." The novelty met with a very friendly reception. The music, as said above, is pleasing, amiable, and at times charming. Reznicek has the light touch, and while he displays little originality he has an abundant flow of melody which he clothes in appropriate, piquant harmonies, and he shows himself to be a master hand at orchestration. His instrumentation is refined, artistic, and displays a thorough knowledge of intimate color and orchestral effects. His treatment of the vocal parts, too, is admirable. Don Cesar's aria, where he forgets himself and declares his love to Donna Diana, is quite dramatic, and the ensemble, particularly of the third and final act, is effective. The most successful thing in the entire work was the intermezzo of the second act; this charming bit of orchestra writing, in the form of a slow waltz, called forth such prolonged applause that the conductor, Edmund von Strauss, played it *da capo*. This is something that is rarely done at the Royal Opera. The applause at the conclusion of the last act was not enthusiastic, exactly, yet the artists were called out several times. The première, as a whole, was a success. This was the cast:

Don Diego, sovereign Count of Barcelona.....	Herr Griswold
Donna Diana, his daughter.....	Miss Rose
Donna Fenisa.....	Miss Dietrich
Donna Laura.....	his nieces { Miss Rothauser
Don Cesar, Prince of Urgel.....	Mr. Kirchhoff
Don Louis, Prince of Bearne.....	Mr. Philipp
Don Gaston, Count of Foix.....	Mr. Krasa
Perin, Hofnarr.....	Mr. Hoffmann
Floretta, companion to the princess.....	Miss Easton

The three Americans—Griswold and the Misses Rose and Easton—acquitted themselves in a highly commendable manner, and the Don Cesar of Kitchhoff was also very praiseworthy. The opera will probably be repeated several times, although it is not likely that it will have a long run.



Xaver Scharwenka has just completed a new piano concerto which was performed by his pupil and assistant, Martha Siebold, Tuesday morning, at Blüthner Hall, to the accompaniment of the Mozart Orchestra, under the composer's direction. The première was attended by several hundred invited guests, among whom were to be seen many of Berlin's best known musical personalities. This

new concerto is an interesting and valuable work; it could not, as a matter of course, be otherwise, coming from the pen of such a distinguished musician as Xaver Scharwenka. It is in F minor and has four movements. The first movement is rather long, but its themes are pregnant; it is from a contrapuntal standpoint, highly interesting, and like everything by Scharwenka, it is admirably orchestrated. The most effective of the four movements is the second, a charming intermezzo. I see no reason why this should not become as popular as the famous scherzo of his B flat minor concerto. Then comes a beautiful slow movement in C sharp minor and D flat major, a melodious, grateful piece of writing. The finale is a sprightly, vigorous movement that affords the performer some hard nuts to crack, yet, everything is so pianistically written and sounds so well, that no good pianist would shrink from the difficulties. The concerto will probably be heard at a big public concert the coming season; it certainly is well worth a hearing at the hands of our greatest pianists.



Theodore Spiering, the great American violinist, will teach again the coming summer at Heppenheim in Hesse, a charming little town near Heidelberg. He will limit his summer course, however, to six weeks, from July 1 to August 15. After that date he will take a complete rest for several weeks. Spiering's tour of America the coming season is now an assured fact. He will play over there during the months of January, February and March. Twenty engagements are already booked and many more are pending, including dates with several of the leading orchestras. Spiering could easily be booked for the entire



THEODORE SPIERING, THE AMERICAN VIOLINIST.

Who has been playing with pronounced success in Europe for the past three years, and who will tour the United States next season, during January, February and March.

season, but he had to limit himself to these three months because of his European activities. He will play extensively during the first half of the season in Germany, Austria and Holland. He will also be heard in Paris, and a short tour of Sweden is pending. Spiering has long since ranked among the greatest violinists of the day. During his residence in Germany he has devoted himself exclusively to solo playing and teaching, and he has broadened and grown as a public performer to a remarkable degree. His re-entree as soloist in America will no doubt be awaited with much interest.



Mrs. Lewis Avery-North, an American singer and pupil of Alexander Heinemann, was heard at a concert given at the Emperor William Memorial Church, Thursday afternoon. She sang "Mein glaubiges Herz," by Bach, and Handel's "Largo," with organ and violin; also "Abendlied," by H. Reimann, and "Hallelujah," by Hummel. Mrs. North has a very pure, sweet, sympathetic, high soprano voice of good range and volume. She sang very artistically, revealing a musical nature and much warmth. Her excellent breathing, the evenness of her registers, the purity of her intonation and the beauty of her tone production revealed her splendid schooling. A few days later I heard her again in two selections that gave her an opportunity to display her coloratura facility, which is of a very high order. The flexibility of her voice is remarkable and her clear, pearly, rapid technic was delightful. Mrs. North has proved that she is a singer of unusual merit and versatility. She reflected great credit upon herself and her illustrious teacher. At the same concert

Ernst Heinemann, a brother of Alexander Heinemann, was also heard in a Handel aria. He resembles his famous brother somewhat in the nature of his voice and in his style of singing. He gave a very commendable rendering of the aria.



On Friday evening, Ida Hiedler sang the part of Elsa at the Royal Opera for the 150th time. That is a remarkable record on one stage, even for the most popular of all the Wagner music dramas. I attended and enjoyed a most excellent performance; it was a performance distinguished more for general excellence of the ensemble than for any specially prominent features in the singing of the soloists. Fräulein Hiedler is an ideal Elsa; there is something very sweet, pure and virginal in her conception and delivery of the role, both from a vocal and histrionic standpoint. Her voice is fresh and beautiful and it possesses a great deal of native charm. The mature artist is seen in everything she does. Berger was also an excellent Telramund. The other parts were adequately interpreted.



An American singer who was recently heard here with much success is Mrs. Aubie Pearle, the wife of the American Consul at Sonneberg, the city so famed for toy manufacture. Mrs. Pearle has a sweet, velvety, light soprano voice. Like the voices of most American girls, it is best adapted to the lyric and coloratura style. She sang the high D with the greatest ease. The young lady has an excellent technic, a perfect ear and a very sympathetic stage presence. When she shall have completed her vocal education she will undoubtedly make her way.



The Philharmonic Orchestra is at present winning laurels in Madrid, after having played in Paris and Bordeaux with great success. It is interesting to note the differing treatment the German organization has received at the hands of the French critics. When French artists come to Berlin they are acclaimed here, if they are first rate artists, with the same unreserved enthusiasm that is meted out to artists of any other nation. But the French are suspicious of this German welcome; many of them think it is not genuine, and some of the Parisians have railed at the Philharmonic Orchestra and Richard Strauss, but they are very happily in the minority. Some of the Frenchmen went so far as to declare that the Philharmonic was far superior to any of their home orchestras. Richard Strauss' interpretations called forth considerable comment and some censure, but that is the case here, too, although the greater part of the Berlin critics side with him. Pierre Lalo, the critic of the *Temps*, wrote that Strauss' Beethoven was the Beethoven of over-excited nerves and a morbid mind, it was a Beethoven that might have written "Salomé." Nor does Lalo agree with Strauss' readings of the "Tristan" vorspiel and the "Charfreitag Zauberr." The performance of the "Oberon" overture called forth unstinted praise from all sides. A few Parisian papers embraced the opportunity to let off some patriotic steam and to tell some untruths about Strauss and the success of the concerts, but, on the whole, the reception of the Philharmonic at the French capital was a very warm one.



Leschetizky, as I have already cabled to THE MUSICAL COURIER, was married last Monday for the fourth time. He is seventy-seven years old and his new wife is twenty-six. She is a Pole, whose maiden name was Graszofka; she has been his first assistant for several years. She is a beautiful girl and was educated in the Convent of the Sacre Coeur, at Lemberg. The nuptials were performed at Budapest. Through the kindness of Martinus Sieveking, the celebrated Dutch pianist, who was with Leschetizky until the day of the wedding, I was the first newspaper man to get news of the event. Leschetizky's first wife was a lady of high standing at the Russian Court, whose maiden name I don't know; his second wife was Annette Essipoff, by whom he had two children; she, like his third and fourth wives, was his pupil.



Godowsky played in London last Saturday with enormous success. The London papers are most enthusiastic over his wonderful performance. He gives a second recital at Bechstein Hall today and will return to Berlin tomorrow evening. He soon goes back to London to play at Kussewitzky's orchestra concert. Godowsky will also play in Paris, May 13.



Kussewitzky, as has no doubt already been announced in THE MUSICAL COURIER, has been engaged for an American tour, beginning November next, by Karl Junkermann, of London, who managed Kubelik's American tour last season. He will be assisted by J. E. Franke. Everybody in Europe who has heard the renowned Russian double bass virtuoso is convinced that he will have a sensational success, and his visit to America will no doubt be awaited by all music lovers with keen interest. Kus-

sewitzky is the first great solo performer on the bass-viol to visit America, as neither Dragonetti nor Bottesini ever toured our country. It is universally admitted that these three are the only really great names in the annals of solo double bass playing. Kussewitzky's two great predecessors were both extraordinary artists, but their virtues were to be found more in the exploitation of the purely virtuoso side of their art. Kussewitzky is not only a great virtuoso, but also a great interpreter and a musician par excellence. With his concerts with the Philharmonic Orchestra in this city last season he demonstrated that he is a conductor of the first rank.

A public concert given at Scharwenka Hall by the vocal pupils of Herta Dehmlow proved to be a decided success. Quite surprising was the number of excellent voices, and the singing and the young disciples testified to the excellent method of Fräulein Dehmlow. Several budding young vocal artists were heard and the performances, on the whole, were creditable.

Leopold Auer, Eugen d'Albert, Ludwig Wüllner, Max Reger, Alexandre Guilmant, Gabriel Fauré, Armas Järnefelt and Friedrich Hegar have all been appointed honorary members of the Royal Academy of Music of Stockholm.

In Brunswick a movement is on foot to have a monument erected to the memory of Louis Spohr. The greatest of all German violinists was a native of Brunswick. A statue of him, of heroic proportions, has long since been erected at Cassel, which was for many years the scene of his artistic activities. A photograph of this Cassel monument was reproduced in THE MUSICAL COURIER two years ago.

Augusta Zuckermann, the gifted and charming young American pianist, sails for New York today. She is accompanied by Mrs. Gaubert, her sister, who has been her constant companion during her three years' stay in Europe. Miss Zuckermann has not only made for herself an enviable reputation in Europe as a pianist, but she has also won many friends through her personal charm. Lately she has been studying singing with the distinguished voice teacher, Madame Lürig, formerly of Paris and Warsaw and now of Berlin. I recently heard Miss Zuckermann sing at a musicale given by Madame Lürig, and I found her to be the possessor of an exceptionally sweet and pure soprano voice, which has been developing very rapidly. Her rendering of the aria from Mozart's "Il Re Pastore," with violin obligato, and of several songs, including her own charming "Kinderlieder," was delightful.

S. E. Macmillan has arrived in Berlin, and is busy making preliminary preparations for the forthcoming tour in

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BERLIN W., GERMANY, KURFÜRSTEN STRASSE 10

Germany of his brother, Francis Macmillan. Macmillan will be heard several times in Berlin, both with orchestra and in recital, and in all of the other principal cities of Germany. He will also probably visit other European countries.

Arthur Hartmann's second American tour, which will begin in November, and which will be managed by Haensel & Jones, promises to be a great success. Hartmann's orchestral concert and his two recitals in this city the past season were among the most memorable violin performances heard here during the unusually busy winter. Hartmann is a born violin virtuoso and a musical personality that at once commands respect and admiration.

H. B. Pasmore and family, of San Francisco, sail for America next Thursday by the Red Star Line, going via Antwerp. The Pasmores have been in Berlin two and a half years. Mr. Pasmore during this time has held prominent positions as vocal instructor at the Klindworth-Scharwenka and the Stern Conservatories, where his work has met with much appreciation.

The Pasmore Trio, which is made up of Mr. Pasmore's three daughters—Suzanne, piano; Mary, violin, and Dorothy, cello—has played in Berlin (including public concerts and all private soirees) no less than thirty-four times. The three girls form a remarkable chamber music organization, and their playing has called forth much enthusiastic comment. They will shortly be heard in Boston and Chicago and will also play in numerous cities on their way to California. Mr. Pasmore will resume instruction in San Francisco in the autumn, and it is quite possible that he will start a music school. He could make up an efficient faculty in his own family.

The Flonzaley String Quartet, whose recent American successes are still fresh in the memories of all who heard the splendid organization, will concertize in Germany during the first half of next season. The four admirable artists will make their Berlin debut at Bechstein Hall early in October.

ARTHUR M. ABELL.

### Jessie Shay No Better.

Jessie Shay, the pianist, is still at the Presbyterian Hospital, New York City, where the physicians have pronounced her case to be extremely critical. Miss Shay was operated upon two weeks ago, but is not recovering as rapidly as had been expected. Many tokens of sympathy have reached the hospital from the numerous friends of the popular pianist.

At the fourth symphony concert of the Barnmen-Elberfeld Concert Verein, the works performed were Elgar's "In the South," Saint-Saëns' "La jeunesse d'Hercule," and Tchaikovsky's fifth symphony.

A Schubert festival was held at Lille. Pierre Monteux conducted the "Tragic" symphony, Marie Brema sang lieder, and Schubert's B minor mass and other choral works formed the rest of the programs.

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Anton Förster scored a big success at his recent piano recital in Erfurt.

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Godowsky, the great master of the piano, has again charmed and delighted us with his magnificent playing. His program last Saturday consisted entirely of Chopin's music, beginning with the twenty-four preludes. There were three études, F, E flat and G sharp minor; nocturne, F sharp; two valses, G flat and E minor; two mazurkas, B minor and D; three "Ecossaises"; sonata, B minor; scherzo, C sharp minor, berceuse and polonaise, in A flat—all in all, a lengthy and highly interesting program. The afternoon was one of unusual heat, and the hall being crowded to its fullest extent, there was every excuse for things not going as well as usual, but the fact is that never has Godowsky played more beautifully, at least in London. The sonata was a masterpiece of technic, interpretation, sentiment and beauty; each movement seemed more charming than the preceding one; it was listened to with rapt attention and made a deep and lasting impression. Godowsky played as one inspired and his success was enormous. He holds the unique position with us of being the greatest interpreter of Chopin. All the beauty, the poetry, the charm of the music was revealed by the artist; he fascinated by his wonderful playing, as well as by his remarkable interpretations, for they were interwoven.

A criticism that seems to sum up all the delights of last week's Godowsky recital appeared in the Sunday Times and is quoted here:

"It is part of M. Godowsky's quality that we are never

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Clara Butt, the great English contralto, has finished her phenomenally successful tour of Australasia. J. & N. Tait, the well known Australian managers, who had the complete control of the contralto's appearances, only engaged her for twenty-five concerts, but so great was the success attained that at the end of the tour something like ninety concerts had been given. Quite a unique record and speaks a good deal for the capabilities of the Tait's as managers and directors of concerts.

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more impressed with his skill than when he deals with other than virtuoso music—as yesterday at his Chopin recital, when his finest subtleties of touch and tone were beautifully applied to music that is itself of perfect beauty. For if in the delicate, decorative splendors of Chopin the pianist is in his glory, his powers of expression seem quickened to fullest life by the composer with whom his sympathy has shown itself in many forms. Chopin then was laid before us with a jeweled exactitude as regards texture, and with a really enrapturing richness and delicacy of tone. One could not but appreciate the opulence of means so finely directed, but the interpretations gave as much reason for admiration as the execution for marvel. The greater Chopin inspires M. Godowsky, as was shown in the sonata in B minor, the C sharp minor scherzo, and the big A flat polonaise. To what has been already said of his rendering of the twenty-four preludes nothing need be added.

Mischa Elman is in Paris at the present time, where he has played two concerts with great success. He will give a third recital in the French city, if a hall can be obtained, this being his third appearance by special desire.

Sir Walter Parratt, Master of the King's Music, has

Villiers Stanford, and will be sung by a choir of a thousand voices.

Last Friday evening, Dr. Ludwig Wüllner, the great interpreter of German lieder, was heard in a recital, when he sang eighteen songs in the extremely interesting and effective way for which he is famed. His success was great, and from the time when he made his first appearance on the platform and was greeted with hearty and long continued applause, until the end of the program, every one was interested and pleased. His interpretation seems exactly the one requisite for each special number, and encores were asked for and granted, the audience evincing the greatest enthusiasm throughout. Dr. Wüllner has made a special study of Schubert's songs, and his program last week contained six of them, "Totengräben," "Gruppe aus dem Tartarus," "Prometheus," "Der Wandrer an den Mond," "Aline," and "Das Lied im Grünen," the last one being repeated. Coenraad V. Bos was the accompanist, which means that the accompaniments were finely played.

Constantino, the great tenor, of whom we have read so much in THE MUSICAL COURIER, is to be in London soon and will appear under the management of Karl Junkermann, so we expect to hear him many times during the season.

The first of the series of five concerts that Wilhelm Backhaus is giving at Aeolian Hall took place last week. Bach's clavier concertos are to be performed at these recitals with the accompaniment of a small string orchestra. The first one given was the D minor.

A youthful violinist from New Zealand, Aubrey Richardson, who came to England six years ago for study, appeared last week and made a success.

On Thursday afternoon, Charlotte Lund is to give a vocal recital. This young lady is an American whose home is in Oswego, N. Y. She is a grandniece of Ole Bull, the famous violinist, and comes from a musical family. She began her musical career as an organist, and at seventeen had trained and directed a church choir in Oswego, where later she taught music in the public schools, and, to overcome prejudice in that branch of instruction, gave a concert in which she conducted a chorus

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been appointed to the Professorship of Music at Oxford, succeeding Sir Hubert Parry. Sir Walter was born in 1841 and was only eleven years of age when he was given his first position as organist. He has been connected with Oxford for a number of years and is said to be specially devoted to Bach.

Madame Albani is to sing the national anthem when the Franco-British Exhibition is opened by the Prince of Wales on the 14th. The Duke of Argyll has written an "Inaugural Ode," which has been set to music by Sir C.

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of 1,000 school children. Upon visiting Italy to pursue her instrumental studies, Miss Lund was told by Vanuccini that she had a voice. Afterward she returned to America and sang in Boston, Philadelphia and New York. For several years her home has been in Paris, where for two and a half years she has been a pupil of Jean de Reszke. Next season she expects to sing in opera, and in the meantime will make her London debut on Thursday, under distinguished patronage, at Bechstein Hall.

At her recital, on the afternoon of May 18, Marian Jay will play for the first time the violin concerto by Busoni. This concerto has been played with great success in Berlin by Emile Sauret, but up to the present time has not been heard in London.

Of much interest to London is the news that Lionel Tertis, the well known viola player, who recently made such a marked success at the Philharmonic Society's concert, when he played the solo part of the new work by York Bowen, is about to leave London for America, where he has accepted the position of viola in the Hess-Schroeder Quartet of Boston. This Quartet is composed of Prof. Willy Hess, first violin; Theodorowitch, second violin, and Alwin Schroeder, cello, who was formerly with the Kneisel Quartet. Mr. Tertis has resigned from the Hambourg Quartet, and his place will be filled by Eric Coates. Mr. Tertis leaves England to join the Hess-Schroeder Quartet in July, and it is a matter of regret that London is to lose so fine an artist.

The engagement of Ethel Weatherley to Baron Jervis Scalisi has just been announced and congratulations are pouring in upon the young couple. Miss Weatherley is a singer of note in England, where last year her songs in costume, both French and English, were frequently heard during the season, both at public and private musicales. Last winter she sang with marked success at a number of important concerts and has many engagements booked for the coming year. She will continue to appear publicly after her marriage. Baron Jervis Scalisi is a composer whose musical sketches have been much sung. He has also composed a number of songs, several of which Miss Weatherley has sung in public.

Among the artists' announcements that have been made by Leslie Hibberd for the forthcoming season, are: Thomas Meux's operatic concert, which took place on Monday evening at Aeolian Hall (Mr. Meux made a success last January at Covent Garden, when he sang Alberich during the season of German opera); José Gomez, whose violin recital was given yesterday, and who had the exceptional honor last year of two commands to appear before royalty; Mlle. de

St. Andre, a young singer with a mezzo voice, who is to visit America next autumn and winter with Chaminade; Dorothy Wiley, a popular mezzo soprano, who is giving her last recital this season late in this month; Katharine Eggar, whose concert of her own compositions, including a quintet for piano and strings, is set down for the Aeolian Hall, soon after Whitsunday; Lorne Wallet, a Scottish baritone, with a fine voice and who is said to bear an extraordinary personal resemblance to the well known singer, Plunket Greene; Brabazon Lowther, who is to give his annual concert at Aeolian Hall June 17, and who is closely related to the Earl of Lonsdale; Sara Davies, who comes from Wales, has a pure light soprano voice of rare quality, and is to appear about the middle of June, immediately after her return from Italy, where she has been singing in Milan and other operatic centers of Italy during the past winter, her engagements always bringing her other engagements.

Through Leslie Hibberd the spring tour of Liza Lehmann is finished this week. This tour has been running since last January, and the programs of these concerts included the "Nonsense Songs," which have drawn large audiences



NORAH DREWETT.

Practicing putting (not scales) on La Boule Golf Links, near Paris, Easter, 1908.

wherever the party appeared, so that the success of this tour has induced Madame Lehmann to continue a summer and autumn tour of forty to fifty concerts. Señor Gomez, in addition to his concert in London, will make a tour of Wales during May and June, under the Hibberd management, playing in forty or fifty towns. He is very popular in Wales, where he always has large and appreciative audiences. He will be accompanied by Honoria Traill and Monica Walsh on this tour.

Jean Gerardy, who has just completed his successful tour through the United States, has returned with his wife to Belgium, where he has taken a beautiful villa at Yvoir sur Meuse. During the season he will come to London to play several "at home" engagements.

At Covent Garden the season is going on alternately in Italian and German. "Traviata" was the first opera sung, then followed "Walküre," next "Lucia," again German,

and so it will continue until about the end of the month. There have been some new singers heard, notably Madame Rüsche-Endorf, whose Sieglinde was a success in every way. Marak, a tenor from Prague, was also heard and made a favorable impression.

It is stated, rather positively, that there will be no new works sung at Covent Garden this season. The two least familiar operas to be given during the season are Gluck's "Armide" (which is to be sung in German, with Mlle. Destinn in the title role and Cornelius as Rinaldo) and Bizet's "Les Pêcheurs de Perles," in which Madame Tetrazzini will sing the role of the heroine. In connection with the production of new works at the Royal Opera, the correspondence between Ethel Smyth and the Syndicate, or rather their reply to the lady's letter, is of interest. Miss Smyth submitted her opera, "The Wreckers," to the Covent Garden management, but not until it had been performed successfully on the Continent. In reply she received a letter, of which the following passage was a part:

"Frankly, there is no chance of our being able to do it in Covent Garden. It is enough to announce a new opera by a new composer to secure an absolutely empty house, and in future no opera will be produced here that has not established its success abroad, though, of course, if Puccini wrote a new work it would be a different matter. You can therefore imagine that we are not justified in embarking on expeditions into a terra incognita at the expense of our shareholders." Miss Smyth's opera is, therefore, to be done in concert form late in May with Blanche Marchesi and Walter Hyde, vocalists, and an orchestra. Last Saturday, at the concert of the London Symphony Orchestra, with Nikisch conducting, the overture to Act II was played and aroused much enthusiasm. Miss Smyth, who was present, was called twice to the platform, receiving the personal congratulations of Mr. Nikisch. If memory serves, Miss Smyth's opera, "Der Wald," was performed in America some years ago. [It was.—Editor MUSICAL COURIER.]

An "Afternoon of Music," under the distinguished patronage of the Countess of Kinnoul and Mrs. William James, was given at Steinway Hall on the afternoon of May 1. The participants were Bertha Scholefield, Paul Petry, Sydney Smith and Mrs. Petry.

"Do ladies go to concerts in order to display their millinery or to listen to the music?" is a question that was asked in the Daily Telegraph last Saturday. It would certainly earn the thanks of music lovers if something could be done to overcome this nuisance. It is seldom, if ever, that one can see the performing artist at an afternoon recital, owing to the immense hats. The halls, as a rule, have level floors, so that one hat can entirely obstruct the view of the stage. At a recent concert this was particularly noticeable, and the writer in the Telegraph says: "In her case one might truly exclaim: 'Hats

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off to a great artist!" But not so, apparently, thought the wearers of sweeping plumes and quills and other wonderful things which made so brave a show, and which, of course, the rest of the audience had paid their money to see."

■ ■ ■

Last winter, when preparations were being made for the season of German operas in English, Emil Kurz was sent specially to Denmark to prepare Mr. Cornelius in the parts of Siegmund and Siegfried, that is to coach him in the English. Mr. Cornelius made his appearance here and sang acceptably in the vernacular. Mr. Kurz is engaged at the Royal Opera to coach and prepare artists, in fact for the past three seasons he has acted as coach, musical assistant and conductor of some of the stage music. For his work at the Opera he received a warm testimonial and endorsement from Dr. Richter. Another singer at last January's season whose English was complimented was Thomas Meux, whom Mr. Kurz also prepared for the part of Alberich. Mr. Kurz also takes private pupils and coaches, those who have finished their vocal studies, for Wagner roles, opera, oratorio and other dramatic singing.

■ ■ ■

It may be interesting to the American public to hear that when Dr. Wüllner visits there next winter he will sing a number of songs in English, making a special group of them on his programs. They are: "Auf dem Kirchhofe" and "Verrat," by Brahms; "Verschwiegene Liebe" and "Der Gärtner," by Hugo Wolf; "Das Lied des Steinlopfers" and "Cäcilie," by Richard Strauss. Dr. Wüllner has over 700 songs in his repertory, so variety will not be lacking in his programs. Three years ago Dr. Wüllner came to London to sing the tenor part in a production of the "Dream of Gerontius," which he did in English. His pronunciation was specially remarked upon at that time, and it is constantly said by the critics, when other Germans sing English with a faulty accent, that "Wüllner showed several years ago that it is possible for a German to speak and sing English without any foreign accent." Dr. Wüllner's next recital is to take place on Friday evening.

■ ■ ■

The director of the Carl Rosa Opera Company has decided to revive Verdi's "Forza del Destino," and will produce the work during the autumn tour.

■ ■ ■

Norah Drewett has returned to Paris from Vienna, where she made such a marked success recently, and has just received, through special ambassadorial messenger from Vienna, a beautiful diamond brooch, accompanied by a card: "In grateful remembrance of the beautiful music you played to me in Vienna, 1908, from Thyra Duchess of Cumberland and of Brunswick-Lanenburg, to Miss Norah Drewett." This gift was accompanied by a large

photograph of the Duchess signed "Thyra." Miss Drewett will be in Paris for a short time to fill some engagements.

■ ■ ■

A number of Americans have already arrived in London for the season, among them being Florence Turner-Maley, of New York, who has booked several engagements to sing in London at private houses. Last week Mrs. Turner-Maley gave the program at a private musicale in Bradford, where she was entertained for several days. After her stay in London she will go to the Continent, spending some time in Paris, where she received part of her musical education.

A. T. KING.

#### FRANCKE TO MANAGE SHANNA CUMMING.

Shan-na Cumming, the soprano, will be under the management of J. E. Francke this coming season. Madame Cumming has filled many oratorio engagements since last November, and she has a number of concerts booked for this and next month. During the past winter this singer made two "Messiah" tours, singing in the immortal Handel oratorio in nearly a score of cities. "The Creation," "Elijah," "St. Paul," "Hymn of Praise," Verdi's "Requiem," "Dream of Gerontius," "King Olaf," "Stabat Mater" (Rossini), "Swan and Skylark," "Fair Ellen," "Golden Legend," are among the other works in which Madame Cumming has distinguished herself. She has also a big repertory in songs, classic and modern, and American composers have not been neglected.

#### SCHENCK IN JERSEY CITY.

Referring to a concert directed by Elliott Schenck in Jersey City the Jersey City Journal said:

Every available space in Elks Hall was occupied by the great audience, eager to listen to a program which had been heralded for weeks, and which, thanks to the ability of the conductor and musicians, more than came up to expectations. \* \* \* The orchestra at once showed its ability. Beautiful and full of fire and patriotism, the "March Slave" stirred all. The applause was generous, but no encores were allowed. \* \* \* Then came the choral number, the great triumphal march from "Tannhäuser." The two choirs, viz., the Schubert Glee Club and the Women's Chorus, have sung together many times, yet seldom with such pleasure to those who listened as in this chorus. The orchestra accompanied to perfection, and the selection fulfilled its purpose, crowning an evening of the best of music.

#### SUCCESS OF A BURRITT PUPIL.

Helen Waldo, the contralto, has just returned to New York after a two weeks' concert tour through the West. At Milwaukee she was the singer engaged for the dedication of a new organ in the Grand Avenue M. E. Church, and there, as always, scored a great success for herself and incidentally for the Burritt Studio, where she has gained her beautiful art. The Milwaukee Press said, among other things: "Miss Waldo created a profound impression in her giving of Chadwick's 'A Ballad of the Master and the Trees.' Her voice is purity itself, and of the most rich and sympathetic quality."

#### More Appearances for Karl Klein.

Two more metropolitan appearances must be recorded for the young and gifted violinist, Karl Klein. Accompanied by his father, Bruno Oscar Klein, the youthful artist played at the recent Ladies' Day entertainment of the Lotus Club. His numbers were: "An American Intermezzo," by his distinguished father; "Minuet," by Beethoven, and "Zephyr," by Hubay.

Saturday night of week before last, Mr. Klein, again accompanied by his father, played the Bach concerto in E flat for violin at the meeting of "The Bohemians," at which another brilliant galaxy of musical stars appeared. Joseffy, August Fraencke, Arthur Whiting and Heinrich Meyn, contributed to the program. The official title of "The Bohemians" is the New York Musicians' Club.

#### LUIGI CONSTANTINO IN PALERMO.

The Giornale di Sicilia of April 7, 1908, published a highly complimentary criticism of a piano recital given at Palermo, Sicily, by Luigi Constantino, under the auspices of the Art Club, of that city. All works were performed by Constantino with dignity and fidelity. He played numbers from Bach to Liszt, and was warmly applauded by a musical audience.

Marie Soldat-Roeger played Joachim's Hungarian violin concerto at Jena recently. In the same city Max Reger gave a Bach concert, the Meiningen Orchestra (under Wilhelm Berger) was much applauded at its symphony evening, and the Bohemian Quartet held a profitable and popular seance.

The Essen Orchestra (Professor Witte, conductor) performed the following local novelties this winter: Thulie's "Symphonic Festival March," Sekles' "Serenade," Reinhold L. Hermann's symphonic poem, "Lignum," and "Lilith's Song" (for soprano and orchestra), and Woysch's "Der Totentanz."

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#### ANNOUNCEMENT.

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The Philharmonic Orchestra of Berlin, which was founded in that city in May, twenty-six years ago, has been visiting the French capital for the purpose of giving two concerts, on April 26, matinee, and April 27, in the evening, under the direction of Richard Strauss, who inspired his musicians with confidence and an absolute willingness to follow him in every change of thought and motion in every conceivable nuance. The program of the matinee contained the "King Lear" overture, of Berlioz; Beethoven's A major (seventh) symphony, performed in rather a calm and dignified manner; the conductor's own "Till Eulenspiegel," which was executed without a flaw, receiving considerable applause from the vast audience, but, singularly, without demands for an encore. Wagner's music—prelude to "Tristan and Isolde" and the "Enchantment du Vendredi Saint," from "Par-sifal"—received the usual hearty appreciation given the Wagner cult in this city, and the overture to "Oberon," played in a most finished and exquisite manner and bringing the concert to a close, called forth prolonged and deafening applause for the conductor, as well as for the members of the orchestra, who were obliged to rise and acknowledge the noisy bravos of the retiring public. The evening concert, almost as crowded as the Sunday matinee, opened with Wagner's "Dutchman," and closed with the same composer's "Meistersinger" overture, performed in masterly style. Beethoven's symphony "Eroica,"

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came in for hearty rounds of approval, and the "Benvenuto Cellini" overture, of Berlioz, led on to the "Don Juan," of Richard Strauss—a symphonic poem well liked here, but not so impressive or convincing as certain other poems the great Richard has conceived. After the final number, "The Meistersinger," the audience arose and in frenzied chorus shouted bravos for Strauss and this admirable orchestra.

At the Conservatoire the last orchestral concert of the season was given Sunday afternoon with an interesting program, under the direction of Georges Marty.

The concert given last Wednesday evening at the Salle Gaveau by the charming soprano, Charlotte Lund, in conjunction with Clarence E. Shepard, a talented organ pupil of Alexandre Guilmant, proved to be a splendid success, artistically and socially. The interest taken in Miss Lund's career by members of the American colony and others was shown by the number of well known persons in the audience. Among these were the American Ambassador, Mrs.

"Largo." Miss Lund is gifted with a beautiful voice, well trained, and her singing is characterized by musicianly conception and elegance of style. Her career is full of promise and will be watched by her many friends with much interest. Clarence E. Shepard is a clever organist, who may easily be ranked among the more brilliant pupils of Alex. Guilmant, several of whose compositions he played on this occasion, opening the program with a fine performance of the Bach toccata and fugue in D minor, for organ. The favorable impression created by the toccata and fugue was confirmed by his excellent rendition of Mendelssohn's sonata No. 3 and the rondeau, "Sœur Monique," by Couperin-Guilmant, and the latter's sonata No. 7, of which Mr. Shepard played the cantabile and finale. Both young artists were given a hearty reception and the singer was overwhelmed with floral tributes. Gabriel Verdalle, the excellent harpist of the Opéra, who contributed two selections of his own composition, was much applauded; and last, but by no means least, Edward Falck deserves to be mentioned as a musician, sympathetic and most capable accompanist.



HALEY, COMPOSER OF THE OPERA "THE JEWESS," ETC.

The manuscript score of that work was bought the other day at an autograph sale in Leipzig for 4,600 francs (\$920), by Charles Malherbe, librarian of the Paris Grand Opéra. Halevy's famous nephew, Ludovic Halevy, the librettist, died in Paris a few days ago.

White and Miss White, Consul-General and Mrs. Mason, Mrs. W. K. Vanderbilt, Mr. and Mrs. Charles Dana Gibson, Mrs. Hershey Eddy, Katherine Fiske, Mr. and Mrs. Hugh Reid Griffin, M. and Mme. Jean de Reszke, M. and Mme. Alexandre Guilmant, Mr. and Mrs. King Clark, Marquise de Wentworth, Mrs. James Baird. Charlotte Lund, who is a grandniece of Ole Bull and a pupil of Jean de Reszke, scored a triumphal success in groups of French songs, of German lieder, one of five American songs in English and a Handel aria (the well known "Largo") in Italian, with accompaniment of harp, organ and piano. The extension, facility and character of her voice were remarkable in such different styles of music as Beethoven's valse song, "La Chanson des baisers"; "Zueignung" and "Cæcilia," by Richard Strauss; the light touch given the American songs and the broad, sustained delivery of the Handel

The Gaieté Lyrique, where one can obtain a numbered seat for a quarter of a dollar and unnumbered ones for about 15 cents each, should become popular if the management continues to produce the operas in the same manner as "Lucia," now on at that house. The chorus is well rehearsed and there are movement and variety in the actions of its members. The mounting is good and the orchestra continues to improve. Alice Verlet, of the Grand Opéra and the Opéra Comique, who sings the title role, has a beautiful voice and extraordinary facility in producing it. She scored a huge success the other evening, especially after the "mad scene," in which she sang a cadenza specially written for her by Vidal. Feodoroff, the promising tenor, who made his debut at the Paris Opéra in "Lohengrin," sang Edgardo, and after the last act was recalled again and again. This Russian singer has a resonant, pure tenor voice, equal throughout, and an extensive range, singing the highest tones without any difficulty whatever. M. Nucelly, of the Opéra, sang Enrico with much success, showing wonderful agility in the florid passages in spite of his heavy voice.

"Lakmé" was given at the Opéra Comique with Mlle. Matthieu-Lutz in the name part for the first time. This young lady, who was a student of the Conservatoire, has a very pretty voice, fresh and well schooled. The voice, though small, carries well, and she quite captivated the audience with her youth and charming manner. She is still very young and should make a name for herself if she continues to develop as she has done this year. M. David, a tenor from Brussels, was received very coldly and he has a good deal to learn both in singing and in acting. His acting for the Opéra Comique is altogether insufficient and his voice, though sympathetic, is uncertain, with a tendency toward the tremolo in forte passages. By the way, Dufranne seems to have acquired that fault during his sojourn in America, as he also fails to hold on steadily in a sustained tone. If this is due to forcing it is a great pity, because both as actor and

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singer he is one of the most popular and sympathetic artists at the Opéra Comique.

Arthur Shattuck's piano concert, with the concours of Ed. Colonne and his orchestra, at the Salle des Agriculteurs, on Saturday evening, attracted a very full house. The young American pianist opened with the Rachmaninoff concerto, a composition he played most effectively, stirring his audience to enthusiasm. The seldom played and difficult E flat concerto (third) of Saint-Saëns, closed the concert. Framed between these large, orchestrally accompanied works, Mr. Shattuck offered two solo numbers, (a) gavotte and variations, by Rameau, and (b) the Chopin ballade, No. 3, which he played with good conception and technical finish, particularly the variations. Shattuck, who has been touring and concertizing, has not been heard publicly in Paris for over a year, and his performance the other evening showed enormous progress, especially in a technical sense, since his earlier appearances here. Arthur Shattuck will be heard in a piano "recital" on Tuesday of next week.

■ ■ ■

Rosalind Billing, an American opera singer, who has been studying and singing in Italy during the last few years, passed through Paris en route for New York, where she will visit friends, returning to Italy in the early autumn. Miss Billing embarked on the Kronprinzessin Cecilie at Cherbourg.

DELMA-HEIDE.

Otto Meyer in France.

Otto Meyer, the American violinist, whose press notices from Lyons and St. Etienne were published in these columns not long since, met with the same flattering success in Valence as in the other cities. Appended are two Valence criticisms:

Otto Meyer, a young violinist of a brilliant future, is one that we shall not lose sight of. He was much applauded for his rendition of the second Bruch concerto and in various pieces by Bach, Dvorák and Bazzini showed his artistic mastery and brilliant style. Delicacy of bowing and impeccable technic and large, bold style, are the most conspicuous qualities of this virtuoso.—*L'Egalite, Valence*, March 21, 1908.

Otto Meyer, the brilliant young American violin virtuoso, gained a big and well deserved success. In the sonata of Beethoven, which demands such a purely classic style, his playing was most satisfactory. He played the second concerto of Max Bruch marvelously, as also the "Ronde de Lutins" of Bazzini, which is full of enormous technical difficulties. The humoresque of Dvorák, which he interpreted most admirably, showed great bow control and a finesse of style. In short, Otto Meyer seems elected to a brilliant future, for he possesses musical qualities and technical ability equal to those of the greatest virtuoso of the violin.—*Journal de Valence*, March 21, 1908.

Désiré Thomassin gave a successful concert of his own works in Munich, including a piano quintet, a string quartet and songs with piano accompaniment.

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**Alberto Jonás' Success in Paris.**

The following French criticisms confirm the sensational success which the remarkable virtuoso, Alberto Jonás, has made at every public appearance and in every country:

Alberto Jonás, the eminent pianist, gave the first of his piano recitals last Tuesday in Salle Aeolian. Together with the remarkable gifts of a great virtuoso he possesses those more seldom met with of a poet. His playing is alternately full of might and of charm. In the sonata of Chopin he gave a wonderful presentation of all his qualities as artist and as learned musician. Seldom have we heard the funeral march of Chopin played in such a powerfully moving fashion. The warmth and the swing which he infused in the Hungarian rhapsodie completely carried away the public, which gave this truly remarkable artist an ovation.—*Le Figaro, Paris*, April, 1906.

The second and last concert given by the distinguished pianist, Alberto Jonás, in the Salle Aeolian, brought to the virtuoso, who, on the occasion of his first concert, was given an enthusiastic reception, an equally splendid success. Alberto Jonás must be counted as one of the few chosen ones among the mass of concert giving pianists who deserve being singled out.—*L'Echo de Paris*, April, 1906.

Alberto Jonás is to be counted among the finished, perfect virtuosos, and he proved this through his interpretations of the masterworks he played.—*La Liberté, Paris*, 1906.

He played with quiet power the sonata, op. 111, of Beethoven, the prelude and fugue of Mendelssohn, and the legend of "St. Francis Walking on the Waves." A deep and tender feeling made itself manifest in his most individual and original interpretation of the works of Chopin. In both concerts Jonás was recalled again and again by a public which showed its intense enjoyment in no uncertain manner.—*Le Monde Musical, May*, 1906.

To the prelude and fugue of Mendelssohn, op. 35, he gave an interpretation full of grandeur and majesty; the arietta with Pariazzoni of Beethoven was played throughout with intense poetry and with most peculiar charm; he also played with broad inspiration the legend of Liszt, and with consummate virtuosity the "Campanella" and sixth rhapsodie of Liszt. The great success which Alberto Jonás made was fully deserved.—*Le Courier, Paris*, May, 1906.

**Kegritze and Seattle Symphony Orchestra.**

Michael Kegritze and the Seattle Symphony Orchestra, which he has piloted as conductor through its first season, came in for a large amount of praise on the occasion of the last concert of the season. The Post-Intelligencer devotes a column to the concert, the feature of which was the presentation of a scarfpin by the Orchestra Association; at the rehearsal preceding the orchestra members unite in giving Mr. Kegritze a beautiful loving cup. Quoting the Seattle Daily Times of May 2:

It was almost as much of a love feast as a symphony concert which furnished the entertainment for an unusually large number of friends of the Seattle Symphony Orchestra at the closing concert of the season at the Moore Theatre last night. From every direction appeared the most kindly feeling toward Director Michael Kegritze, who has piloted the organization through the devious channels of its first venture in Seattle—a task of itself compelling the exercise of

much patience, as much forbearance and a vast amount of hard work and diplomacy. The good will and even enthusiasm from the audience, which included a majority of the subscribers to the guarantee fund, did not stop with Kegritze, but reached every individual player in the orchestra.

The closing program included Schubert's Symphony No. 8, B minor (unfinished); Weber's "Invitation to the Dance," Grieg's familiar suite, "Peer Gynt," and the "Tannhäuser" overture of Wagner. The Kegritze players have made all these well known to Seattle audiences. In the handling of the Schubert symphony Kegritze quite satisfied everyone. In particular the last movement was played with the very nicest delicacy and taste, bringing out the director's remarkably efficient control and development of the strings.

The fourth movement of the "Peer Gynt" suite was repeated in response to the loudly expressed wish of the audience. The "Tannhäuser" overture was given in the orchestra's best style.

Charles P. Spooner, one of the members of the advisory board, in a very well worded speech, expressed the appreciation of the society of the support the orchestra had received from music lovers and the admiration its members entertain for the work of Michael Kegritze.

Mr. Spooner's tribute to the director brought forth applause and Mr. Kegritze bowed his acknowledgments again and again, being called to the front of the stage when Mr. Spooner had finished. Mr. Spooner said that the first season of the orchestra had been a much greater financial success than had been hoped; that it was not expected to make money nor was it desired, but that the loss had been smaller by \$3,000 or \$4,000 than had been anticipated. He said, very gallantly, that the women of the society had earned the greatest glory.

Director Kegritze was given a very handsome silver loving cup by the players in the orchestra yesterday afternoon and later the society presented him with a handsome scarf pin. He received many congratulations.

**Habelmann Engaged for Brooklyn Opera School.**

The Conservatory of Musical Art, 905 Broadway, Brooklyn, has engaged Theodore Habelmann to take charge of the opera classes. Mr. Habelmann was for many years a director general of grand opera in Europe, and he also was for some years the stage manager of the Metropolitan Opera House, New York. The Conservatory in Brooklyn, of which Arthur Claassen and Leopold Winkler are the directors, has a stage with scenery at Arion Hall, near the school, and this affords a splendid opportunity for opera students to be heard. Applications should be made to the secretary.

**Bonci in Paris.**

(By Cable.)

OFFICE THE MUSICAL COURIER,  
PARIS, May 14, 1906

To The Musical Courier, New York:

Bonci bel canto at Trocadero completely conquered Paris.

DELMA-HEIDE.

**Fourth Tour.**

Last week's MUSICAL COURIER was in error when it stated that Gabrilowitsch contemplated his third tour the coming season in this country. He is to make his fourth tour before the American public.

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FRANCES DE VILLA BALL, PIANIST.

tional field. She has found good places for good teachers, and for the coming season many negotiations are under way.

The Babcock institution is called the International Musical and Educational Exchange. Teachers are provided for every branch of music, voice, pronunciation, diction in French, German, Italian and the much neglected English. Also in piano, violin, cello, harp, flute, cornet, sight reading, theory, harmony, etc. Good accompanists are sup-



MME. ANNA SCHWARZ-WAGNER.

plied on request, and church singers and organists will find the Exchange a useful and profitable assistance at all times.

Mrs. Babcock has furnished artists for many musicales and entertainments in private houses. A gentlewoman herself, she knows perfectly what kind of talent to send, when requests come in to her office. Mrs. Babcock's references include: Dudley Buck, the Rev. Thomas Ducey, Albert Morris Bagby, Frank Tilford, Dr. William Mason, Mrs.



GERTRUDE F. COWEN.

H. B. Hollis, Mrs. James Speyer, W. Bayard Cutting and the Rt. Rev. William C. Doane.

Short biographies of some of the Babcock artists will be found interesting:

Graham Reed, baritone soloist at St. Patrick's Cathedral, New York, is one of the successful vocal teachers of Greater New York. He has under his charge the vocal department of the St. Francis Xavier Academy and he is also head of the vocal department of the Brooklyn Conservatory of Music. As a singer, Mr. Reed has appeared in concert, oratorio and opera, and he is in demand for concert work.

Anna Schwarz-Wagner, pianist, has created for herself a reputation as a teacher of rare abilities. Her aims are

of the highest and her personality charms all. She has studied in Europe with leading masters, and her credentials show that she has had some notable appearances. Among those who endorse Madame Schwarz-Wagner are Max Pauer, director of the Royal Conservatory at Stuttgart; Franz Mannstaedt, royal conductor at Wiesbaden, and Rafael Joseffy, one of the greatest pianists residing

Bree, Fräulein Rorsborska and Leschetizky in Vienna. Miss Ball was connected with the Emma Willard Conservatory, of Troy, and St. Agnes School, in Albany, for five



CHARLES DELMONT, BASSO.

permanently in the United States. Both Madame Schwarz-Wagner and her husband have been engaged as members of the faculty of the Atlanta Conservatory of Music, in Atlanta, Ga.

Gertrude F. Cowen, pianist and teacher, is a graduate of the New England Conservatory, and has also studied with Scharwenka, Madame Hopekirk and Joseffy. As a soloist she has that most enviable qualification, personal



CHARLOTTE BABCOCK.

magnetism, which at once draws her audience to her. Her public appearances have been so well received that Mrs. Cowen will next season present herself as a concert soloist at Mendelssohn Hall, New York.

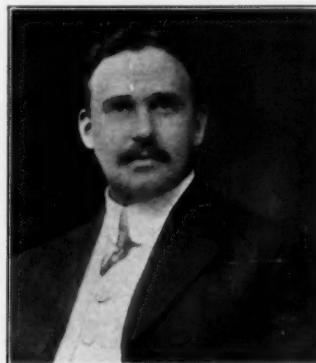
Madame C. Trotin, graduate in solfeggio, harmony and piano, from the Brussels Conservatory, maintains that anybody, children as well as grown people, can learn how to sing at sight any music written for the voice. The results that she has obtained show that her assertion is right. Her method is called "Common Sense" method, and is the one actually used in the conservatories of Paris



NICHOLAS J. ELSENHEIMER.

and Brussels. Besides being an instructor in solfeggio, Madame Trotin is a pianist of no mere ordinary ability. She has made a specialty of the salon pieces of the modern composers of every country, and gives most interesting lecture-musicales on Russian, Scandinavian and French music.

Frances de Villa Ball, pianist, has studied with Agnes Morgan, Dr. William Mason, two years with Frau Malwin



GRAHAM REED.

years, and is now settled in New York, dividing her time between Miss Knox's School, at Briarcliff Manor, and her fast growing class of private pupils in the city. As a soloist, Miss Ball has made a distinct place for herself.

Jessamine Harrison-Irvine, director of music at St.



JESSAMINE HARRISON-IRVINE, PIANIST.

Mary's Hall, Burlington, N. J., is favorably known in New York, the West and South as a pianist and teacher. A sincere pupil and devoted advocate of the methods of Leopold Godowsky, Rafael Joseffy, Carlos Sobrino and Max Spicker, Mrs. Harrison-Irvine is the worthy possessor of



MME. C. TROTIN.

numerous press notices and testimonials relative to her remarkable ability and success. In June she again sails for further study abroad.

John M. Henderson, basso, is an Ohio man, and before coming to New York studied with the best teachers of



JOHN M. HENDERSON.

Cleveland and Pittsburgh. For the past seven years he has made New York his home, and during that time has studied continuously with the best teachers. Mr. Henderson has been director of several glee clubs, male choruses and male quartets, etc., as well as being in charge of the vocal departments of the Passaic Collegiate School and a

prominent New York conservatory, and is bass soloist and director of the choir of the Washington Heights M. E. Church 153d street and Amsterdam avenue, having just signed a contract for next year at an increase of salary. Residence studio, 557 West 148th street; available for oratorio, concert and recital.

Charles Delmont, basso, is one of the newcomers to New York, bringing with him from Boston a well deserved reputation as an oratorio and church singer. During the past winter Mr. Delmont has made a specialty of interpretative recitals of the representative composers, preceding his songs with a slight description of the life and most celebrated compositions of the composer. At once on reaching New York, Mr. Delmont was engaged to substitute at the Church of the Divine Paternity. His press notices from the Boston papers are particularly strong. In addition, he has been warmly commended by Edouard de Reszke, Carl Zerrahn and the late John K. Paine.

Nicholas J. Elsenheimer, LL. D., pianist, composer and conductor, is one of the most versatile artist teachers in New York. Before his arrival in the metropolis of the East he had been prominently identified with the musical interests of the Middle West. His connection with the faculty of the College of Music, Cincinnati, which extended over a period of nearly fourteen years, has been linked with splendid success. He concertized as solo pianist with the symphony orchestras of Cincinnati and Chicago; his ensemble playing with the Marien String Quartet (formerly of Cincinnati), the Spiering and the Kramer Quartets, of Chicago, and the joint recitals with renowned pianists and other prominent artists gained for him an enviable reputation. His services as the official accompanist of the Symphony Orchestra of Cincinnati extended for a period of several years. As a composer, he gained an international reputation through his prize cantata, "Consecration of Arts," which was performed under his direction at the golden jubilee of the North American Sängerbund. In addition to a large private class, Dr. Elsenheimer is associated with the Cranberry Piano School, Carnegie Hall.

#### Katharine Goodson in England.

Katharine Goodson, the English pianist, has the distinction of having played with more symphony orchestras this past season than any other pianist visiting America. Miss Goodson, who is now in England, will return to America late in December, starting her tour on the Pacific Coast, under the direction of Loudon Charlton.

Henri Vitta, director of the Hague Conservatory, led a Brussels concert with success. In the same city other conductors heard this winter were the Ysaye brothers and Birnbaum (of Lausanne).

#### George Hamlin, East and West.

George Hamlin, the distinguished tenor, who comes under Loudon Charlton's direction for the coming season, has been meeting with continued success, as the following recent notices will attest:

Mr. Hamlin's task was a difficult one. Not that Samson necessarily had a stentorian voice, for strong men and giants often pipe shrilly or have curiously childish tones; but the music makes heroic demands. Mr. Hamlin is much more than a singer of notes, a man anxious about tonal production and careful delivery of a phrase. His reading of the text was illuminative. He was robust when there was a call for vigorous expression, but he also found the appropriate force for Samson's various moods and emotions.—Boston Herald, April 20, 1908.

That excellent tenor, George Hamlin, was the Samson. His full voice gave a fictitious value to the heroics that Samson indulges in during the first act, but the duet of the second act was a legitimate triumph for both composer and artist. We found Mr. Hamlin at his best in the third act in his dialogue with the accusing Hebrews. That he was not as effective in the first act was the fault of the composer.

There was a steady crescendo in Mr. Hamlin's final numbers until the end, when he brings down the house, not by his vocal art, but by pulling away the pillars that support the roof.—Boston Daily Advertiser.

George Hamlin sang the music for Samson wonderfully, and increased in power and feeling throughout the evening, as the oratorio demands. It goes from height to height through its bitter tale and the finale is tremendous.—Boston Globe.

George Hamlin, tenor, was in magnificent form, his voice seemingly larger and more powerful than formerly, and in the main he gave a splendid reading of the part of Faust.—Evening Wisconsin, Milwaukee.

#### Reed Miller, North and South.

Reed Miller, the tenor, has sung recently in Spartanburg, S. C., at the May Festival; Alton, Ill.; Greensboro, N. C., and Reading, Pa., winning renewed honors everywhere. Local press notices read in part in the following enthusiastic vein:

Reed Miller received an ovation to-night; he is not on the program tomorrow, but the patrons hope he will be placed there.—Spartanburg State.

Reed Miller was great in his solo in "The Messiah." He possesses a full, rich voice, clear as a bell and of splendid timbre. His work proved him a thorough musician. Every Carolinian in the audience last night rejoiced in the fact that the Palmetto State could boast so noted a singer. He received the heartiest welcome, and was the recipient not only of a hearty encore, but of quite a number of floral offerings.—Spartanburg Herald.

Reed Miller, of New York, possesses a smooth, well trained voice of exquisite quality, and at once gave evidence of his ability. In the lyric as well as in the dramatic arias, he showed his skill and vocal equipment to excellent advantage, especially in "Watchman, What of the Night," and "Cujus Animam."—The Alton Telegram.

Reed Miller's appearance was greeted with deafening applause, and his singing, which delighted the audience the night before, was

even more effective. His exceedingly musical nature, emphasized by the beauty of his voice and his intelligent understanding of his subject, left nothing to wish for.—Greensboro Telegram.

What a masterly rendition it was that Reed Miller gave to his solos in "Elijah"! It was with perfect delivery, true pitch, and a voice of purity that his parts rang out clear over the audience. His voice is of the most beautiful quality, melodious, strong, with modulation almost inconceivable. \* \* \* He inspired you, and made himself an instant favorite, even with his small part.—Reading Herald.

#### Grieg Memorial Concert in Washington.

WASHINGTON, D. C., May 14, 1908.

Grieg's memory was beautifully honored by the Washington Choral Society Tuesday evening, May 5. The concert took place at Continental Hall, and the conductor, Heinrich Hammer, was universally praised for the program, which included scenes from "Olaf Trygvason," "Land Sighting," intermezzo and march from "Sigurd Jorsalaf" and "At the Cloister Gate." The choruses sang very well, and Mr. Hammer did wonders with the amateur orchestra, which for this occasion was supplemented by some players from the United States Marine Band. The soloists were Rollie Borden-Low, soprano; Clara Drew, contralto, and J. Humbird Duffey, baritone.

Mrs. Low's artistic singing of "Springtime," and two numbers from "Peer Gynt," "Solveig's Lullaby" and "Solveig's Lied," was a feature that appealed to many, and won for the soprano many more admirers for her sincere and convincing art. Mr. Duffey was especially fine in the incidental solo in "Land Sighting." Grieg's genius was revealed clearly by the correct interpretations of his music under Mr. Hammer's able direction. The papers of Washington devoted much space to reviewing the concert, which several critics declared to be one of the best heard at the national capital this season. In all probability the concert will be repeated early next autumn, if not before. One appreciative listener, in a letter to the Washington Herald, urges that the society give those unable to attend the first night another opportunity to hear a program of such magnitude and beauty so splendidly performed.

The Bremen May Festival had the assistance of Prof. Max Schillings, Gustav Brecher, Karl Panzner (conductors), and these singers: Blass, Briesemeister, Van Dyk, Feinhals, Marie Götz, Ernst Kraus, Lieban, Perron, Edith Walker, Erika Wedekind, Marie Wittich, etc.

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## MUSIC IN THE MIDDLE WEST.

ST. LOUIS, Mo., May 14, 1908.

Clemens Strassberger inaugurated the spring series of pupil recitals by a series of three in his North and South Side conservatories on May 6, 9 and 11. The first held twenty-five numbers, the second twenty-three, the third twenty. Compositions by Dr. Robert Goldbeck, Samuel Bollinger and H. P. Dibble, of the faculties, appeared upon the programs. Much talent has been developed this season, and both workers and director are much encouraged. The schools are in a flourishing condition and are doing their share in music teaching of the Middle West. Performing pupils were from Iowa, Nebraska, Illinois, Michigan, Minnesota and San José, Cal., in addition to home members. The debut of the gifted boy, Abe Morris, pupil of Signor Parisi, goes to the credit of the conservatories this season. Edna Murray, of California, is also shedding her light upon them as a pupil of Mr. Bollinger.

Dr. Goldbeck was represented this week by the concert work of a pupil, Miss Ruehmorf, in East St. Louis, where she played three Chopin numbers, an arrangement and rhapsody by Liszt, two Chaminade numbers, and two compositions by Dr. Goldbeck, "Dreaming by the Brook" and "Medley of Love." L. Glenn Lee assisted with some vocal numbers.

An unusually charming recital of this week was "Songs of the East," by Mr. and Mrs. William J. Hall. The list comprised compositions of poetic or religious character of Arabia, India, Japan, Egypt, China and Persia, from the collection made, worded and modernized by Mr. and Mrs. Granville Bantock. Suggestions as to musical and literary intention preceded admirable rendition by Mr. Hall, with exquisite accompaniments by Mrs. Hall.

John Towers' "Dictionary of Opera," upon which the author has been working for fifteen years, will soon be on sale. Mr. Towers resides in St. Louis.

A recent acquisition to the St. Louis music field is that of Agnes Lemaire (née Whitehead), well known in the educational and concert field of England. Of a noted family of English musicians, pupil of the Royal Academy, London, with Randegger and Hilda Wilson (vocal), Walter Macfarren (piano), and Millard (father of Evelyn

Millard, in dramatic expression), Madame Lemaire is, in addition, a registered teacher of the Associated Board of Education in Music. She has sung in London and the provinces, and in South Africa and Ceylon, where her success as professor of voice was exceptional. She has sound and advanced ideas as to music teaching, is a competent lecturer, and can illustrate points with conviction. Music schools here are offering Madame Lemaire inducements to remain in this city. She may establish a school of music of her own.

Mrs. Keasey, mother of Mrs. George J. Frankel, president of the Union Musical Society of St. Louis, is visiting here from Portland, Ore. A vital club woman herself, she is naturally enthusiastic about the music movement in that section. Emma B. Carroll, a leading piano teacher of that city, has been invited to read a paper at the convention of Music Teachers of the Northwest, in Seattle, in June. Her subject will be "The True Music Teacher vs. the Charlatan."

### Peoria.

Peoria, Ill., has 75,000 people, forty-five churches having interesting and well paid choirs, and eighteen schools doing splendid music work under supervision of Miss Allen. Music culture here might almost be said to be agri-culture, by reason of the number and activity of "Plowes" in the field. Eugene Plowe, head of his family and of a flourishing conservatory of music, is omnipresent in activity. Harold, his brother, is an able seconding force; Jay, the younger, who has become a superior flutist, is at present in California. Harold is associated with his brother in the Peoria Conservatory, Miss Burkhalter, Miss Ellis and others in the faculty. An Illinois conservatory is directed by E. W. K. Howe, also an intensely active musician. Bert Houston and Miss Howland are among his teachers.

Frank M. Reinhart, one of the most able and radical of music artists and of pioneers in serious music teaching in this section, has been a power in elevating the music plane here. His pupils, gifted and many, are scattered in the fields of usefulness about the country. Among them are Mary A. Stowell, former head of music in Wellesley College, now teaching in Boston; Clara Riess and her sister; the brilliant Zoa Anderson, Miss Tripp and Carrie Follieett-Franks. In Peoria, A. K. Virgil formulated his system for making of the desultory, time wasting work of the average music studio a means for serious and real achievement. Through insistence upon music "study" and upon "sworn certificates" as to time so spent, he closed up many "parties," "societies" and "engagements," but he inaugurated educational principles in music study. No doubt here, too, the clavier piano idea was conceived, not as a means for stultifying music art, but of laying its foundation.

Music study in Peoria is chiefly absorbed by the conservatories. Many teachers give lessons at homes. Mr.

Reinhart, Mr. White, Mr. Christiansen, Mrs. Donnelly, Miss Weller and Miss Ries have studios. There is lively demand for music instruction. Frances G. Weller is successful in bringing artists to town. Two Jewish churches have fine quartet choirs. Charles Burdick, baritone, sings and directs in one, Mrs. John Francis being the contralto. Miss Tripp is organist at the Universalist and Mrs. Fay soprano. Mr. White leads a fine boy choir at St. Paul's Episcopal, Miss Flessner being the organist. St. Stephen's has little music. Dr. Wycoff, a zealous, sincere and wise musician, directs music in the Christian Church. Frederick Hinck is organist, with a quartet, at the Baptist, of which Howard Kellogg, an unusually fine tenor, son of the well known basso, his wife, a contralto, and Mrs. K. Holtzmann, a good musician as well as singer, are members. The Congregational Church has a fine organ; Mr. Christiansen, organist. Eugene Plowe, a superior organist as well as director and educator, directs the choir. The Plymouth Congregational Church has a chorus choir, with Mr. Wilson, and the Union Presbyterian has a quartet. Harold Plowe has charge of the Arcadia Presbyterian Church choir music. Besides being artistically gifted naturally, this musician is a student and pedagogue, with rare gift for analysis in presentation, and is making his work valuable to a high degree. Gerald Franks is organist at the Second Presbyterian, where Mrs. J. Francis frequently sings. A young and clever musician, Will Johnson, leads the chorus choir at Calvary Mission, where "Maggie Davis," one of the sweetest singers of the West, left musical mark upon thousands of hearts. At another church, Mr. Burdick is busy. Here are Mrs. Kintzer, soprano; Mr. Velde, tenor, and Clara Allen, a superior accompanist and organist. Arthur Ritschel is a baritone and music lover who sings at times. At a Methodist church Mrs. Johnson is organist, E. W. K. Howe leader, Stella Bunch soloist. Emma Frances Martin, a composer, who writes both words and music of published composition, is organist and leads a choir at Hale Chapel, Methodist. The number of lady organists in Peoria may be seen to be something unusual.

Peoria has no college, but a Bradley Institute, founded by a woman, is a valuable supplemental school. It has a splendid institute chorus and a symphony orchestra, organized by Harold Plowe, who has so worked up musical interest here that the institute is now looking to a music "chair." Dr. Wycoff leads the chorus and the tenth spring concert has been given. The work done is exceptionally valuable, in that no special preparation is allowed for public performance, which must be given from the legitimate repertory of school work. The business college of the town has a quartet which distinguishes itself on

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occasion. There is a Saint Cécile Club, which has a double quartet, directed by Eugene Plowe, and of which Delia Miller is secretary, and which gives many fine concerts. The Schubert Club has a quartet, of which Miss Boylan is soprano; Maud Dorrance, alto; Mr. Causey, tenor. The Haydn Quartet, instrumental, exerts one of the best musical influences. Mr. Fred (whose last name escapes the writer at the moment) directs. His brother Lewis is first violin; Miss Howland, viola, and Miss Parkhurst, one of the most intelligent of musicians, genuine and sincere of music lovers, is the valued second violin. E. W. K. Howe leads a club of sixteen men, the Orpheus, which gives concerts and is highly popular. Spencer's Band is led by Amand Moll; the Peoria Band by E. H. Munroe. Mrs. W. A. Hinckle is president of an amateur music club which is active and comprehensive, and Mrs. Seymour makes the music department of the Woman's Club valuable and interesting. Peoria has seven music houses and three theater orchestras. A music lover is now preparing a festival to illustrate the different methods by which music is propagated in Germany and in America, one in the home and private, actuated by love of the art; the other in public, expositional, largely stimulated by personality and love of self. All the leading artists visit Peoria in their tours. The newspapers do much for music, two editors particularly being deeply interested. With all other towns out here, people of all classes are enthusiastic about school music, studio study, and festivals.

F. E. T.

**Creatore and Band for St. Louis.**

St. Louis, May 14, 1908.

Creatore and his band will open a season of four weeks, beginning May 23, in the Jai Alai Building, on Delmar Boulevard. The St. Louis engagement will close June 20.

**Arimondi for South America.**

Arimondi, the well known basso, has accepted an engagement to sing at the Theatre Colon, at Buenos Ayres.

The Halir Trio scored a success in Teplitz.

Max Vogrich, formerly well known in New York, has been giving concerts in Europe of his own compositions. Recently he appeared in Erfurt, with the result that the local correspondent of the Leipziger Musikalische Wochenschrift wrote as follows to his paper: "Vogrich was badly in error when he conceived the idea of proclaiming his musical deeds to the world. Without any appealing thoughts of his own, he cultivates the role of an eclectic, but does not even possess the faculty of interesting the listeners with the form of his works, let alone their content."

**Music in Oklahoma.**

WEATHERFORD, Okla., May 10, 1908.  
The Ladies of the Leaf Sextet, at Ardmore, which is well known over the State for the excellence of its work, gave an interesting recital at the Elks' rooms. They were assisted by the Ardmore Glee Club.

May 1, the Enid Madrigal Club, of which Grace Reynolds is the director, gave a very successful concert, at which choruses from "Carmen," "The Rose Maiden," and compositions by Nevin, Buck, Raff and others were given. Lela Gray, an accomplished reader, assisted.

The Kingfisher College Glee Club, one of the best in the State, gave a concert April 14, at Okarche.

The Normal Quartet, of the Northwestern State Normal, at Alva, assisted by Miss Abrams, reader, and Miss Else, pianist, has been giving concerts at Waynoka and Byron. The same school maintains the largest college orchestra in Oklahoma. It consists of forty-five players and is under the direction of Professor Oscar Bogue. A concert was given April 28, at which several strong local soloists were engaged.

The annual meeting of the Oklahoma City Music Teachers' Association will be held at Mr. Merrill's studio, May 14. The election of officers for the coming year will occur at that time.

J. Gerald Mraz, violinist; John J. Merrill, pianist, and Emma Jean Hrabe, soprano, appeared in a recital before the Oklahoma City Bohemian Turners' Association. Mr. Mraz is a pupil of Sevcik and the leading violinist in Oklahoma City. He played on that occasion a romance, by Rubinstein; Hungarian dance, Brahms-Joachim, and a fantasia from "Lucia di Lammermoor," by St. Lubin.

Signor D'Anna, a successful vocal teacher, has gone to Iowa to engage in private work.

The McAllester Cecilian Club had a "solo" day, in which only local performers participated. The same society is planning a music festival in which local and imported talent will appear.

Madame Schumann-Heink will sing in five Oklahoma cities during this month, and music lovers throughout the State are greatly delighted in having the opportunity of hearing this accomplished singer in the "wild and woolly West."

The first number of the May Festival at the State University, Norman, was given May 1. The great feature of

the concert was the playing of William H. Sherwood, who rendered the following program: Polonaise, C minor, op. 40, No. 2, Chopin; "Aeolian" etude, op. 25, No. 1, Chopin; rhapsody, Brahms; waltz, G flat, op. 70, No. 1, Chopin; prelude, B flat minor, Chopin; "Träumerei," Schumann; "Spinnerlied," Mendelssohn; "Soirée de Vienne," No. 6, Schubert-Liszt; "To a Water Lily," MacDowell; "Faust" waltz, Gounod-Liszt, and several of his own compositions.

The university orchestra played selections from "Lohengrin," one of Dvorák's "Slavonic Dances," and accompanied the university chorus. The latter gave selections from Rossini's "Stabat Mater," Myrtle Sundstrom being the soloist.

During the commencement week, June 9, the two organizations will give "The Messiah."

Graduating recitals will be given during the month at the Epworth University, the Southwestern State Normal School, the Merrill Piano School and Northwestern State Normal School. The programs reveal the maintenance of an unusually high standard throughout the musical institutions of the State.

The complete program for the first Oklahoma Music Festival, May 28, 29, 30, has been published. It will consist of five concerts. At the first concert the Festival Chorus, consisting of five hundred voices, under the direction of J. E. Crawford, will sing selections from "Tannhäuser" and Gounod's "Redemption." The Apollo Club, the oldest and foremost musical organization of the State, and Innes' Band, will also participate. Friday will be grand opera day; chorus, orchestra and soloists will render selections from "Parsifal," "Lohengrin," "Götterdämmerung," "Meistersinger" and "Salomé." Scenes from Verdi's "Il Trovatore" will conclude the program. Saturday afternoon a children's chorus of eight hundred voices, assisted by Innes' Band, Elaine de Sellem, contralto, and G. Zura, baritone, will furnish the program. Saturday evening, the soloists, the Festival Chorus and the children's chorus will render "Americana," an allegory of the Civil War, by Innes. The Chamber of Commerce is doing its utmost to make the affair a success from a financial standpoint, in order to enable the Festival Association to do still greater things next year. The festival has been widely advertised over the State, and will be attended by thousands of people. All this is simply a proof that the West is making enormous strides toward widening music's realm and establishing high standards in art for the years to come.

J. W. B.

Strassburg had forty opera performances from September 1 to May 1. The novelties were d'Albert's "Tragaldabas" and Gorter's "The Pariah," of which the latter was by far the more successful.

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LEIPSIC, May 4, 1908.

The Zschocher Musical Institute, of Leipsic, recently gave its annual program of public examination performances (öffentliche Prüfungen). This is one of the oldest music preparatory schools in the city. It was established in 1846 by the late Johannes Zschocher, and it is now under the ownership and musical direction of Theodor Raillard. The recent program, in two parts, comprised ten brief solo and ensemble numbers, besides movements from four concertos, the latter with a small orchestra under Mr. Raillard's own direction. The first part showed a Schumann piano trio, besides solo pieces for piano, for violin and for pianos at four hands. The concerto movements were those in E flat major by Mozart, the C major by Beethoven (cadenza by Raillard), an Acolay concerto for violin and the Reinecke B minor concerto for piano. The performances were very creditable, as preparatory work goes. According to established custom at the institute, the names of performing students were not given on the program. In addition to the usual practical and theoretical instruction on the various instruments, the institute has been employing for two years the Eitz Tone Word system for teaching the musical rudiments and sight singing. During the last season Mr. Raillard also introduced into these classes the Jacques Dalcroze system of rhythmic gymnastics, both of which branches are reported to be yielding gratifying results. Mr. Raillard spent some years of his life in England, and on account of his knowledge of the English language, he is finding success in the musical preparation of foreigners who have not yet had time to sufficiently acquire the German.

R. R. R.

During a recent private hearing in the studio of Mrs. Carl Alves, on Kaiser Wilhelm strasse, the gifted young mezzo contralto, Marie Heisler, of Newark, N. J., sang Schubert's "Nacht und Träum," the Strauss "Traum durch die Dämmerung" and "Ruhe, meine Seele," also the Saint-Saëns aria, "Mon cœur s'ouvre à ta voix." Miss Heisler came here some years ago to acquire a general musical education, with piano as the chief instrument, but her voice was soon found to be so promising as easily to be of chief importance. She is now singing beautifully, in a manner combining great musical warmth with good vocalism. In order that her musicianlike qualities may go on

improving, she still devotes herself briefly but steadily to the study of the piano. For this work she has the instruction of Robert Teichmüller, to whom she goes twice each month. Her voice and talent seem sufficient to make a fine career possible for her. She had come to Leipsic upon the advice of Heinrich Zöllner.

R. R. R.

The usual spring exodus of young American musicians is in progress. Among those just gone from Leipsic are two finely talented pupils of Jenny Osborn Hannah, of the Leipsic Opera. They are the sopranos, Elizabeth Hamling, of Omaha, and Ina Ramsey, of Greeley, Col. Miss Hamling will probably give a recital in her home city this spring. Her voice is a coloratura soprano of much beauty and great range. As she has the necessary intelligence and is finely musical, a career for her looks to be among the certainties. She will probably return to Leipsic in the autumn. Miss Ramsey is not so far advanced, but she is very young, her voice is of fine quality, and she is a good student, so that she will be heard with great pleasure when her voice shall have come fully into its own. The contralto, Viola Abrams, of Jamaica, West Indies, has

of the orchestra at Bad Elsler, explains that his orchestra's repertory of non-taxable works would be all sufficient, but for the possible exception of selections from a half dozen modern operettas. But the Genossenschaft will not enter into an agreement to allow performance of a single work, demands instead a considerable sum which would allow Genossenschaft works to be played throughout the season. Here is where the Saxon baths balk, so Mozart and Haydn, besides old operetta composers, promise to remain in vogue in the Saxon diggin's. "Art for business' sake," say the Genossenschaft men, as they chalk up the quotations a few points.

EUGENE E. SIMPSON.

## The "Pianoforte Technics" of Louis Arthur Russell.

The progress of this system in public favor during the past two years has been pronounced, teachers finding the work most practical and thorough and students liking the plan and contents. Containing the concentrated results of years of practical experience, no recent works in music pedagogy have more quickly come into favor among teachers and the profession generally than the various books defining the principles of music study advanced by Louis Arthur Russell, director of the Metropolitan Schools of Music at Carnegie Hall, New York, and Music Hall, Newark, N. J. Mr. Russell has made a very complete study of two important branches of music culture: voice and piano, and through a large number of essays and technical works has set forth principles of study and material for practice which he claims are representative of the most modern spirit of practical music culture, including thorough fundamental training, and reaching through to the requirements of the most advanced student and professional player and singer or teacher. That the author's claims are upheld by many noted authorities, the following quotations, taken from a mass of favorable comments, will demonstrate:

I congratulate you upon the excellence of the work, the deep thought which underlies the text.—Jaroslaw de Zielinski, composer and pianist.

It leaves nothing to the imagination, every point is explained and illustrated—the system is progressive and complete.—D. E. Hervey, Musical Editor Sunday Call.

You have certainly gone into the subject of touch and technic in a most exhaustive manner.—Prof. Geo. A. Parker, Syracuse University.

They are perfectly up to date in every way.—Chas. A. Knauss, pianist and composer.

It is generally conceded that these works of Mr. Russell's are in the best modern spirit. While written in a most progressive mood, they yet conserve the "truths of the ages" to the satisfaction of the most "old fashioned" of true educators. Mr. Russell has found the true path of progress in music study, which makes for mental and physical advancement of the student without sacrificing "spirit."—Publishers' Circular.

Mr. Russell has written a work that is thoroughly modern, carefully prepared and fully exhaustive. It is the output of an experienced, well posted musician, a man of high musical temperament and indomitable energy and enthusiasm.—Edgar W. Moss, in the Daily Advertiser.

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**Marguerite Melville in Poland.**

The following press notices from Poland testify to the remarkable success of the young American pianist, Marguerite Melville, in that country:

Marguerite Melville, as we said before, is a thorough musician and excellent pianist. Her controlled, intelligent playing, characterized more by its artistic balance than by what the world at large understands as temperament—is at the same time full of life, intelligence and emotion. I would compare it to the more spiritual pre-Raphaelite school of painting, which is not carried away by superficial effects, but sinks deeper, to bring out the conception as a whole, without, however, losing any of the smallest details. Her program was most interesting. Besides the F minor sonata of Brahms, op. 5 (which was heard on this occasion for the first time in Lemberg), she gave us the opportunity of hearing a beautiful nocturne of Melcer, the B flat minor étude of Szumanowski, some Chopin numbers, and variations of Brezinski. The last named, typically Polish, and beautiful in the harmonic rhythmic treatment, is one of the finest specimens of the Young Polish school. Not the least of Miss Melville's success was won by the fact of her playing just these compositions with a remarkable understanding of the characteristic national rhythms and subtle sentiment. She has all the verve and enthusiasm of a born Pole. The composer resembles the pianist—always noble and striving for the highest without ever overstepping the line which separates the natural and really beautiful from the superficial or hyper-modern. She gives us interesting rhythmic combinations and harmonic changes. In her seriousness and depth she surpasses Auguste Holmes, and in style and perfection of form, Cecile Chaminade.—Stanislaus Niewiadomski in *Slowo Polskie*, March 27, 1908.

The musical public of Lemberg has made the acquaintance of a young American pianist-composer, Marguerite Melville, who ranks far above the ordinary. An artist with splendid technic, strongly developed musical qualities, and full of temperament, which, however, never misleads her. She has a special talent for adapting herself to the intention of the composer, which leads always to a true interpretation. Certainly her program on Wednesday night gave ample proof of her versatile powers. From the opening bars of the prelude and fugue, Bach-d'Albert, the audience was aware that an exceptional artist was before them. The sonata in F minor of Brahms, which followed, one of the early works of this master (strongly influenced by Schumann), gave her a large field to unfold her splendid pianistic and musical capabilities. It was in the Polish compositions, however (works of Chopin, Melcer and Brzezinski), that she reached the climax of the evening, playing them with all the characteristic vigor and abandon which the great charm of the Polish music; a charm which seldom a foreigner can reproduce. Hers is a heart that feels, a head that thinks, a hand as clever and educated in composition as in the art of piano playing.—St. Melinski in *Kuryer Lwowski*.

That the concert hall leads at times to most interesting artistic acquaintances, was well proven by Marguerite Melville last Wednesday at the Dom Narodna. Although an entire stranger in Lemberg, she captured her audience with the first note she played. One felt

immediately the force of her extraordinary individuality. In her playing there is no trace of effeminacy, sentimentality or affectation. On the contrary, one is astonished at the inspiration and breadth of her interpretations. The F minor sonata of Brahms, which, on account of its length and extreme difficulty, is usually avoided by pianists, was, with her, the climax of the evening; and justly so, for seldom does one hear such a highly poetic and intellectual reproduction, combined with technical perfection in every detail. Special credit must be accorded to the young artist for the interest she showed in the creations of the modern Polish school. These compositions she played with such characteristic Polish

her undeniable virtuosity as pianist, we must place her still higher as composer. At the present day it is acknowledged universally that, while hundreds and even thousands of women are devoting their lives to the development of technic in reproductive art, some arriving at splendid results—almost no progress has been made in the undoubtedly higher field of musical creation. Therefore do we pay our greatest respect to this young American woman, whose every creation is fraught with a wealth of melody, governed by intellect and fine taste. Her aesthetic sense of the really beautiful in art and form will always prevent her indulging in extravagances. Miss Melville's playing has, besides all the modern technical equipments, two especial characteristics—great poetic feeling and intellectual insight. A word of praise for the violinist, Maclaw Kohanski, who assisted. He is a sterling artist, with beautiful tone and technic, and he took no small share in the honors of the evening.—Fr. Neuhauser in *Wiek Nowy*, March 26, 1908.

The concert of the composer-pianist, Marguerite Melville, took place before a large audience at the Dom Narodna. In her we have a striking individuality, dominated not only by large intelligence, energy and temperament, but also by great poetic feeling, and the power of painting the most varied moods and effects. The first number on the program, prelude and fugue, Bach-d'Albert, showed upon what a high plane she stands, technically and musically. Even more did she reveal her capabilities in the Brahms sonata, especially in the andante and scherzo. These two movements made the climax of the evening, although perhaps the enthusiasm was still greater after the Polish numbers, which she played with captivating charm and extraordinary understanding of the characteristic national rhythm and esprit.—*Przeglad*, March 27, 1908.

**Guilmant Organ School.**

Preparations for commencement week have already begun at the Guilmant Organ School, and much activity can be seen among the students. Classes in organ tuning are being held this week, under the tutorage of Gustav Schlette, one of the most experienced men in the country in the art. The class will also visit an organ factory to see organ building in active operation, and have it explained in detail. The final examinations will be held May 28 and 29, and the board of examiners are to be Warren R. Heden, Mus. Bac., warden of the American Guild of Organists, and Charles Whitney Coombs, the composer and organist.

The class of '08, the largest yet to be graduated from the Guilmant School, have formed themselves into a fraternity, with offices, etc., and are an enthusiastic body of workers. Mr. Carl has arranged the commencement exercises for Thursday evening, June 4, at 8 o'clock, in the Old First Presbyterian Church, Fifth avenue and Twelfth street.



MARGUERITE MELVILLE IN POLAND.

ish spirit, that the audience enthusiastically insisted upon several encores. The impression which this concert left was artistic in the highest degree.—J. Bylezynski, in *Dziennik Polski*, March 27, 1908.

I must begin with superlatives when I speak of the concert of Marguerite Melville, which took place Wednesday evening at the Ruthenian Hall before a large and enthusiastic audience. In spite of

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**Gabrilowitsch's London Triumph.**

The London Tribune of November 20, 1907, in speaking of the recital of the famous pianist, Ossip Gabrilowitsch, said: "Few pianists have appealed to the critics of the British capital so strongly last season as Gabrilowitsch, the distinguished Russian virtuoso.

"It is good that pianists of such real distinction as Gabrilowitsch should honor us with a visit from time to time. We hear many pianists, it is true, but not very many who play as he does. The pianists whose powers of interpretation are absolutely free, unfettered by any regard that they must have for their technic, are, after all, not to be heard every week, or, indeed, every month. They are so good to listen to because you feel so comfortably assured that the smallest phrase has the effect intended, you can enjoy the performance purely from the point of view of interpretation, and also you can be sure that your pianist will not deign to wheedle the inexperienced listener by effects that are purely technical.

"The variety of tone color commanded by such pianists as Gabrilowitsch is of inestimable value in everything, but most especially in Beethoven. To every bar of the beautiful sonata in E flat, op. 31, No. 3, he gave so fresh, so personal a meaning that if one was beguiled now and then from the simple enjoyment of the moment into making mental comparisons as to the view taken of the significance of this or that passage, it was to the interpretations of such Beethoven scholars as Rubinstein, Madame Schumann, Paderewski or Risler that the mind traveled back. We do not remember a pianist who has more clearly contrasted the two prevailing moods of the first movement or graduated with greater naturalness the transition from one to the other. And in the rest of the sonata the playing of Gabrilowitsch was equally pregnant and worthy of detailed analysis, had we space for it.

"In such things as Schumann's 'Des Abends,' Chopin's G major nocturne, Tchaikovsky's 'Chant d'Automne' and Rubinstein's G minor barcarolle, he was above all things simple, and the simplicity was of the kind which comes from strength. But nothing gave, in reality, a more convincing manifestation of Gabrilowitsch's strength of mind controlling strength of hand than Chopin's mazurka in B minor. A pianist who could deal with it as he dealt, needed nothing else wherewith to assert his claim to eminence among the Sommites of the piano."

The Daily Telegraph of November 13, 1907, writes of Gabrilowitsch:

"Unless we are mistaken, it is some years since Gabrilowitsch was last with us. Yesterday afternoon he made a welcome reappearance in London, giving the first of three recitals, of which the second takes place on Tues-

day next and the last on November 30. We mention these facts for the benefit of all those who derive enjoyment in listening to a really fine pianist. For the description may assuredly be claimed for Mr. Gabrilowitsch. It was only natural that his art should have matured since first he claimed acquaintance with London's music lovers, and yesterday he made display of his many-sided gifts in a fashion at once convincing and legitimate. By turn he was tender and virile, poetic and passionate. The vein of delicate sentiment struck in Schubert's 'Moment Musical' in A flat was very appealing, and of Chopin's 'Funeral March' sonata, which came midway in the program, Gabrilowitsch gave an individual and striking reading, marked by many fine moments."

In a similar enthusiastic vein writes the critic of the Morning Post of the same date. This remarkable criticism reads:

"Yesterday afternoon Gabrilowitsch gave the first of three recitals at the Aeolian Hall, and asserted his right to be considered one of the most remarkable pianists of the day. He has a magnificent technic, and his interpretative gifts are of a very high order. The sonata in B flat minor of Chopin offers as great a test of a pianist's abilities as any work in existence, and it could scarcely be better played than it was by Gabrilowitsch yesterday. All the storm and stress, the exuberance of feeling, the exquisite tenderness of the music were brought out to perfection by the gifted young pianist, whose success was as great as it was deserved."

**BUFFALO.**

BUFFALO, May 14, 1908.

Convention Hall was sold out for the Caruso concert. Italians vied with Americans in an outburst of enthusiasm when the famous tenor appeared. He sang arias, all of them familiar, from "Aida," "Faust" and "Pagliacci," in addition to his encores. He was in glorious voice. The assisting artists were Giulia Allen, soprano; Margaret Keyes, contralto; Henri G. Scott, basso, and Master Kotlarsky, violinist. The quartet from "Rigoletto" was sung is the closing number.

Adelaide Norwood sang the role of Marguerite in recent performances of "Faust," at the Star Theater.

Nina Morgana, a young soprano, taught by John Ball, had a gratifying interview with Caruso. The great tenor was so pleased with her exceptional dramatic gifts that he offered his influence in furthering her musical education abroad. Miss Morgana may sail for Italy next September.

VIRGINIA KEENE.

**Connecticut Notes.**

NEW HAVEN, Conn., May 14, 1908.

Heinrich Meyn, baritone, and Nathan Fryer, pianist, united in a concert at the Foy Auditorium Tuesday night of this week, which proved one of the genuine artistic events in New Haven this season. Mr. Meyn, possessor of a rich voice, gave delightful interpretations of an aria from Mozart's "Don Giovanni" and songs from his extended repertory, including "Feldesamkeit," Brahms; "Im Zitternden Mondlicht," Haile; "Chanson à Manger" and "Chanson à Boire," old French; "Declining Now the Sun's Bright Wheel," Parker; "Young Night Thoughts," Homer; "Requiem," Homer; "Little Boy Blue," Nevin, and "Love, if I Live," by Foote. Dr. N. J. Elsenheimer accompanied the singer. Mr. Fryer, who recently returned from his studies abroad, played the "Waldstein" sonata, by Beethoven; sonata in A major, by Scarlatti, and numbers by Mozart, Brahms, Schumann and Chopin.

The New Haven String Orchestra, a newly formed organization made up of non-professional musicians, under the conductorship of Isidore Troostwyk, gave a concert recently which proved a surprising success. It is gratifying to know there are so many excellent players here who follow music for the pure enjoyment of it. Leo Schulz, cello virtuoso, and Grace Walker, contralto, were the soloists.

Harold Bauer gave a return concert at Unity Hall, Hartford, last Monday, and again demonstrated the superior position he holds in the pianistic world. LEOPOLD.

The Swiss Tonkünstler Society will have its ninth annual meeting in Baden, May 30 and 31. The novelties to be heard are: Piano trio, F minor, Emil Frey; sonata for piano and violin, Albert Meyer; three songs for female chorus with piano, flute, horn and viola, Hans Huber; string quartet, Alexander Denéréaz; sonata, D minor, for piano and violin, Fritz Brun; fantaisie, two pianos, Joseph Lauber; "La Régine Avrilloise," vocal quartet with piano, Carl Munzinger; sonata, piano and violin, Hans Huber; "Serenade," orchestra, Othmar Schoeck; "Canonical Suite," string orchestra, Georg Häser; "Corsican Pictures," mixed chorus and orchestra, G. Niedermann; "At the Waters of Babel," mixed chorus, soprano solo, and orchestra, Hermann Götz; overture, orchestra, Schoeck; "The Coming of Death," chorus and orchestra, Carl Hess; symphony, Fritz Brun; "The Lost Paradise," chorus and orchestra, Joseph Lauber; "Improvisations," orchestra, Emanuel Moor; "Vida Aquam," chorus and orchestra, Friedrich Klose.

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## WHAT THE LONDON CRITICS SAID:

Spalding's playing at his second recital only served to strengthen our opinion of the remarkable similarity between his style and method and those of Joachim.—The Crown, London, November 21, 1907.

Mr. Albert Spalding, the gifted young American violinist, scored a great and well merited success by his excellent performance of the ever welcome Concerto in B minor of Saint-Saëns. He played the lovely Andantino with great taste and expression.—The Morning Post, London, January 29, 1907.

**LONDON SYMPHONY ORCHESTRA.—RICHTER AND SPALDING.**—As regards the remainder of the concert, we have only space to refer to Mr. Spalding's playing of Saint-Saëns' violin Concerto in B minor, a performance of much charm and distinction, singularly free from the usual affectations of the virtuoso.—Daily Graphic, London, January 30, 1907.

His reading of Beethoven's C minor Sonata was admirable in style; the music of the heavenly Adagio was given with beautiful dignity and concentrated feeling. In some unaccompanied Bach Mr. Spalding held himself less in reserve, and made the old composer to "speak out" with the clearest accent. The spirit of Saint-Saëns' lovely "Havanaise" was perfectly expressed, and in a Concert Study by Lefort, the only "display" piece which Mr. Spalding allowed himself, the playing was extremely accurate and brilliant.—Tribune, London, November 15.

Rarely has so youthful a player shown such real insight into the music he plays, so complete a forgetfulness of self, so sincere an avoidance of the tricks supposed to be effective.—Tribune, London, January 29, 1908.

Another feature of the concert was Mr. Albert Spalding's brilliant rendering of Saint-Saëns' violin Concerto in B minor, for which the young violinist was heartily applauded—Daily Express, London, January 29, 1907.

Mr. Albert Spalding, the gifted young violinist, who gave several symphony concerts last season, was the soloist, and his playing of Saint-Saëns' concerto was full of technical skill and poetical instinct.—Evening Standard and St. James Gazette, London, January 29, 1907.

Mr. Albert Spalding, the soloist of the occasion, played Saint-Saëns' Concerto in B minor. The young violinist seems to have the constant faculty of winning over his audience, and he did so again on Monday. Mr. Spalding's charm of style prevailed, and his hearers applauded him—especially in the soft and tuneful Andantino—with unrestrained enthusiasm.—Daily Telegraph, London, January 30, 1907.

R. E. JOHNSTON  
PRESENTS



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The annual subscription rate remains at Five Dollars.

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The increase of circulation of this paper has been so extensive in recent years, that it is impossible to continue the system of reprinting press notices for advertisers except on a definite basis. The press notices to be published hereafter will be based on the size of the advertising, and above that it will be impossible for this paper to publish any press notices unless paid for.

Those press notices that exceed the limit under the arrangement will be charged for at the rate of \$100 a column per issue. Space for press notices, which are purely advertising matter, can be purchased on the basis of advertising even without the insertion of other advertising, credited, as is customary, to the papers from which they are quoted.

The general service of the paper to advertisers, independent entirely of the editorial and critical departments, will continue, as usual, for such publicity as is due to them.

THE cost of opera at Covent Garden is \$25,000 per week; at the Manhattan last winter the expenses totaled \$42,000 for every seven days. A London cable to the New York American says quite frankly: "In London the famous singers appear for far less than they will accept in America." It must be, then, that they sing almost twice as well here, to justify their exorbitant demands.

TOSCANINI, the celebrated conductor, not only of La Scala in Milan, but also of the leading opera houses of Italy, Spain and South America, who will conduct many of the performances at the Metropolitan Opera House next season, is considered by the German and French musical authorities as the most remarkable musical genius of Italy today. His grasp of a score represents a phenomenal feat, which reminds us of what von Bülow was capable of in that direction. There have been a number of pictures of Toscanini in the American papers, but the one on the cover of THE MUSICAL COURIER is the first view we get of his face and expression that gives us a physiological conception of the man's mental make-up.

THERE is an interesting passage in our London letter of this week, referring to a letter which the Covent Garden management wrote to Ethel Smyth in answer to a request for a production of her opera, "The Wreckers." The Covent Garden directors replied to Miss Smyth:

It is enough to announce a new opera by a new composer to secure an absolutely empty house. You can therefore imagine that we are not justified in embarking on expeditions into a terra incognita at the expense of our shareholders.

London should learn from New York, where the same conditions were supposed to prevail until Oscar Hammerstein came along and proved that the belief was a pure and unadulterated fallacy. Last winter he drew bigger audiences with "Louise," "Pelléas et Mélisande," "Siberia," etc., than with "Faust," "Aida," "Carmen" and all the old time standard favorites in the opera repertory. These are the days for great changes in everything, and London cannot hope to remain enwrapped forever in its hidebound traditions. Covent Garden will wake up some day to find itself a modern institution, and then the Londoners will be as much surprised as they were when they realized within recent years that their town had an underground "tu'penny tube," electric busses and first class hotels.

HEINRICH CONRIED announces that he will go out of music forever. He will not have far to go.

THE battle being waged in London between Melba and Tetrazzini is frightfully fierce—in the New York daily papers.

THE Metropolitan is to have two orchestras and two choruses. According to very latest accounts, however, it still has only one Caruso.

IN a European interview, Oscar Hammerstein says: "Grand opera, as I conduct it in America, is an art, not a money making scheme." But money making is an art, too.

THE famous Vienna Conservatory of Music will become a Government institution after January 1. President Roosevelt, the Cabinet, Senate, Congress and the cities of Washington and New York, please take notice.

AN allegorical picture called "Beethoven," by Jean Paul Laurens, is being exhibited at the Paris Salon this spring. The best Beethoven picture we know is presented in his C minor and "Eroica" symphonies, his piano sonatas, "Leonora" overture, No. 3, and some of his chamber music.

No, Reginald, we did not say that "his leading showed him to be an excellent conductor." What we wrote plainly was: "His leading showed him to be an excellent conductor." Nor did we say that his interpretation was "ingrown." We used the term "full grown." Your joke referring to the "cowboy pianist" as a player who undoubtedly "ropes in" his audience is very poor and cannot be used in the columns of THE MUSICAL COURIER.

IN connection with the Bach Festival at Montclair, N. J., Henry T. Finck was engaged to lecture on that composer, and delivered an erudite and illuminating address at the First Congregational Church in the pretty Jersey town. Mr. Finck was chosen of the New York daily newspaper critics because he was the only one who could be relied upon to say something worth while and instructive about Bach, without making the lecture merely a spoken compendium of dry dates and figures garnered from the histories and dictionaries of music.

# REFLECTIONS

## ON OPERA, PAINTERS AND POSING.

**T**he peculiar innovation made by Mr. Walter Damrosch in the orchestra he was conducting at the Wilmington concert, wherein he placed the violin in the position of a flute in a Beethoven symphony, has caused some little discussion, as it very well might, among Wilmington musicians. A substitution of a number on the program without notifying the audience may be all right, because on the road it all seems to go, but a little consideration for Beethoven's place in musical history, even if it is not in a sense of veneration, if merely in the sense of propriety, might make it a serious matter with some conductors before they would do anything of the kind. Under date of May 3 Mr. Damrosch writes from Asheville, N. C., on this matter to a gentleman in Wilmington. Mr. Damrosch admits that the first flute is very important in the movement in which the substitution took place. Imagine Beethoven writing something that is not important for any instrument! As if the symmetry of a composition were not one of the great points with Beethoven, but let us see what Mr. Damrosch writes:

ASHEVILLE, N. C., May 3, 1908.

DEAR SIR—In answer to your kind favor of April 27, I beg to state that I substituted the Beethoven serenade for the second movement of the Schubert symphony at my visit in Wilmington. My first flute player was taken ill with tonsilitis, and as the flute is very important in this movement, I decided to make the substitution as above.

I hope the Wilmington people enjoyed the concert.  
Very sincerely yours, WALTER DAMROSCHE

We New Yorkers are an unsophisticated lot, and Mr. Damrosch is one of us, because, after he states this and gives the excuse for making the substitution, it will be seen, at the end of the letter, he states that he hopes the Wilmington people enjoyed the concert. That is about the same estimation he has of the New York people. Oh, he is a humorist. He is going through this country conducting those concerts and the critics of the daily papers, who are taken from the baseball reporters and the fire reporters and the law reporters and the police court reporters, are just boozing him for all they are worth. It is one of the most delectable proceedings that one who is seriously engaged in the problem of classical music on the face of this unclassical globe can imagine. And how Walter Damrosch must enjoy this! He does not respect New York criticism. Imagine him reading the outside papers and how astonished he must have been when somebody found that he had a violin in the place of a flute. Now, if you could blow into a violin, or if you could use a bow on the flute, there might be some excuse for it, but this was so important that he had to put a violin in place of a flute—a string instead of a woodwind. We believe he can do those things here if he tries it. The field is very fruitful for such experiments. But we must not become serious. If Walter Damrosch does not become serious, why should anybody else?

### The Metropolitan.

There have been some errors printed in the daily papers regarding the Metropolitan announcement for the future with the exception of those statements that were taken from last week's *MUSICAL COURIER*; for instance, the statement that no singer engaged at the Manhattan would be engaged by the Metropolitan. That was correct.

The next thing to publish now is that Signor Gatti-Casazza announces that there will be two orchestras, one of ninety and

one of sixty musicians, and that the orchestra of ninety will be chiefly for the German and other modern operas and the sixty for the smaller works. This, of course, is necessary, because the Metropolitan will give sixteen performances in Brooklyn alone, outside of the regular season here and also performances in other cities, like Philadelphia, for instance.

There is an error on the part of the dailies in the statement that Goldmark's "Cricket on the Hearth" will be given next season. This opera is not in the list of futures here. The operas are as follows: "Tiefland"; then "La Valli," by Catalani, whose opera "Lorelei" was performed in London last year, although this is a later work—more mature. Then we will have Smetana's "The Bartered Bride," probably in English, because, as this opera was written for Czech language, it may be used for a beginning of the English scheme; Puccini's "Le Villi"; the prize opera of Dupont, "Cabrala"; Alfred Bruneau's "L'Attaque du Moulin"; Tschaikovsky's "Pique-Dame" and the latest Parisian Opera Comique success "Habanera," by Lapara. These are all in addition to the other operas—the regular repertory. As Marie Gay is engaged, there will be a "Carmen" revival, and Miss Eames insists on Desdemona, so there will be an "Otello" revival; also Mozart's "Marriage of Figaro." The whole outfit will be renewed, and there will be an ideal Italian chorus of one hundred voices from Italy, also a chorus of one hundred voices from Germany. The entire old chorus of the Metropolitan Opera House will be disbanded. Setti, the La Scala chorus master, will be engaged as Italian chorus director.

In addition to this, the arrangements are now being perfected to give the Opera Comique performances in the New Theater. Of course, not this coming season, but the season after next. This, of course, is also merely a preparation for that work.

It has already been said that Toscanini and Mahler and Hertz will conduct, but there will also be a ballet conductor, for arrangements have been made for the engagement of a ballet of forty-two. There will be classical ballet performed at the Metropolitan, which has not been seen heretofore. In every well known opera house there is a classical ballet. We know nothing of a classical ballet in the opera in this country. The classical ballet is laid out on lines of the dance development. It is as old and as substantial in its traditions as the opera itself. Its disregard here is due to the influence of a narrow-minded philistinism, something we are suffering from in America in every stage of life, much less on every stage; in fact, the people of America have not yet understood the significance of the dance for that very reason—that is, because we have had no classical ballet.

We have had a ballet here which represents a degenerate view of dancing, consisting of exposure of the person. The classical ballet is laid out on the very opposite lines, because it is the expression of an art through rhythm, which is the very foundation of music. Oh, if we only had some means to educate the people to emancipate themselves from narrow lines of thought that have been inculcated through a false conception of the relation of mind to matter.

There is no conflict at all between the more subtle and refined conditions of the mind and an appreciation of what is artistic. The more godlike and sublime our mental vision, the broader it must be regarding everything that applies to art; but the moment that we attribute to art a sensuous desire or purpose we lose sight of the object of living—in fact, we are not living properly when we do that.

The space for the orchestra in the Metropolitan Opera House will be enlarged and will be arranged in such a way that

it may be raised or lowered, as the case demands. Some of the operas are not properly sustained with the orchestra set low.

The whole scheme at the Metropolitan is a very broad one. It is going to be opera this time in the sense in which it is understood. Necessarily, there will be sensationalism in it, because it is here in America. We must have sensation to sustain ourselves. We are nervous, overworked and a very irrational nation. We do unexpected things here; we do them without reflection, and we are unavoidably compelled to resort to all kinds of devices that are neither logical, rational nor artistic, so we will always suffer from this. At the same time, every effort will be made to give the Metropolitan Opera House a legitimate cast, and, after all, that is what must sooner or later come in the place of sensationalism. If we want to exist properly we must drop sensationalism for good and all.

#### Analogy.

A Paris cablegram says that Claude Monet, the impressionist painter, destroyed his pictures the other day. This is the report that appeared in the Herald:

PARIS, May 5.

Pictures with a market value of \$100,000, representing three years' constant labor, were destroyed Thursday by Claude Monet, a French impressionist master, because he had reached a conviction that they were unsatisfactory. Friends of the artist and leading art critics had pronounced the pictures as among the best works the artist ever wrought.

They were to be the feature of an exhibition of Monet's work next week in the galleries of the Durand-Ruel Company.

The exhibition, which already had been advertised in the French papers, has aroused intense interest among artists and amateurs, as it has been a long time since any new works by Monet have been placed on public exhibition.

While reviewing the pictures and superintending their framing, at the last moment the artist became discouraged. He declared that none of them was worthy to pass on to posterity. So with a knife and a paint brush he destroyed them all.

Pictures by Monet are selling for from \$600 to \$1,000 each.

The artist's action has aroused consternation in the art world. It also has raised the ethical question as to an artist's right to destroy his handiwork.

The pictures were unique in that they constituted a series of remarkable studies reflecting water under different light effects.

Durand Ruel, senior member of the firm which in recent years has acted as agents for Monet, said today that although disappointed that he was unable to hold the exhibition, Monet's action showed him to be an artist, and not a mere manufacturer.

"Such an action is not unprecedented," he said. "Degas, for example, destroyed three-fourths of his productions.

"It is a pity, perhaps, that some other painters do not do the same thing."

Some of the great composers destroyed their manuscripts. It is known that Beethoven destroyed manuscripts. Mozart destroyed manuscripts. Tausig destroyed manuscripts. There is no record of Richard Wagner destroying manuscripts. He was always satisfied with what he did, but he repudiated his earlier works, particularly "Rienzi," "The Flying Dutchman," "Lohengrin" and "Tannhäuser," but he did not repudiate the income. The difference between Claude Monet and Richard Wagner is that the former destroyed the income, not only the income, but the capital from which an income can be derived for himself and for his heirs for many years, while the latter did not when he might have done so in his repudiation. Monet is sixty-eight years old, and he knows what an art principle means with him, and he, no doubt, found that his work destroyed was not fit to survive. The destruction was a natural result of that conclusion. It places Monet in a very ex-

alted attitude. He simply forestalls the work of nature from his point of view. It is magnificent. It could only have been done by a great artist.

And this reminds me of the trouble here about the Homer Martin pictures. A local dealer here has been arrested and is being sued for having sold pictures to an art collector under the representation that they were the works of a certain celebrated American painter. It is now discovered, according to the collector, that these paintings were imitations, and, naturally, the imitator must be of remarkable gifts, because these pictures have been hanging in club galleries, etc., where they have been viewed by the local artists with approbation. These artists did not discover the counterfeit presentment, and this, of course, was a tribute to the imitator, who must be at least as great as Homer Martin.

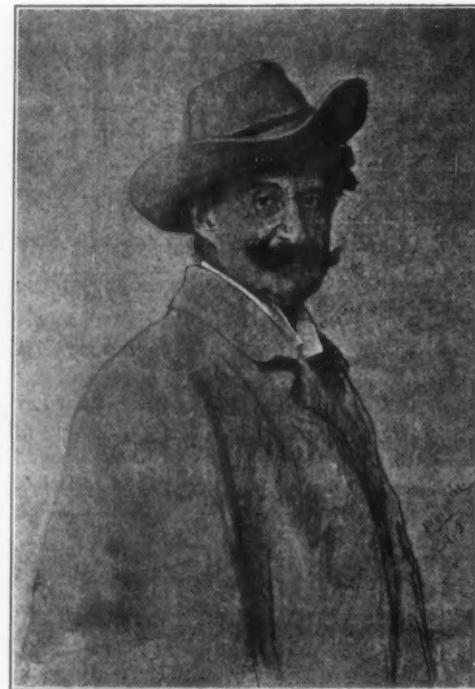
Corot painted a great many pictures—in fact, Monet, in his early days, was an imitator of Corot. There are a great many Corot pictures now that were painted by a painter of the name of Troulibert. Some of the Parisian critics proclaim these to be better than some of the Corots. To use an Irish "bull," we shut our eyes in looking at these

ago that the only judgment that can be considered valid regarding a musical composition is that judgment which is based upon a study of the score or the composition without being heard. The only critic of a musical work is the one who can judge it from its writing, not from its hearing. The latter is comparatively easy and subject to a great many errors and misconceptions—the latter—but the former is a fixed standard from which to work a judgment, and that judgment must be written; it must not be spoken. There is not a music critic in New York who can do that. I make this statement without reservation.

#### Much Obliged.

A writer in the Wilkesbarre Record, whose remarks are hereby reproduced, understands the difference between irony and satire. That means that he has a sense of humor. You can test a man's sense of humor with that method. Irony is the capacity to tell a thing by saying something else, and satire is the capacity to say something you don't mean by saying something else you also don't mean. Between the two there is a great gulf, and that gulf is bridged by the sense of humor. Therefore, any one who cannot understand or appreciate the difference between irony and satire is usually lacking in the sense of humor, and if he lacks in the sense of humor he loses eleven-tenths of the chances to make life worth living. A serious musician, defective in the sense of humor, seldom accomplishes anything, and what he does is done at the sacrifice of an enormous amount of muscular and nervous work. There are many composers who lack the sense of humor in their compositions. Wagner was a humorist. When he wrote his C major symphony he proved it, and there is considerable humor in the "Nibelungen." Some people think it is serious, but it is humor. There is not only humor, but also wit in the "Meistersinger." I wouldn't go so far as to say that there is any humor in "Siegfried's Funeral March," but taking it in relation with the rest of the work, some humor may be detected in it. This writer in the Wilkesbarre Record could probably enjoy the Funeral March better now after reading this than ever before. Let's see what he says. I hesitate somewhat because he mentions my name, but then it can't be avoided. I am in good company.

The writer does not like all that Mr. Blumenberg says in his MUSICAL COURIER—which fact doesn't seem to cloud the vision of the latter with tears or vain regrets, and which is not of any moment. Lots of other people do not like some of his methods, which perhaps is more to the point. But what the writer does like, and what most people certainly ought to fancy, is the trenchant way Mr. Blumenberg has of saying things. In his vigorous style, his command of expression in language, his sharp shafts of wit, which include both the ironical and the satirical, there is always a charm. He doesn't mind particularly where or whom he hits, and that makes his editorial pictures the more alluring with color, because many, if not most, of the large musical entities of this present have fads and foibles and foolishness that deserve ridicule and that leave an obvious way open for satire. When Mr. Blumenberg gets at some of the lesser lights whose musical acumen is largely the acumen, remarkable in itself, of perceiving their own importance it is then we read words that tickle about the heart root. And we cannot ever fail to recognize that, whereas THE MUSICAL COURIER has its own strong prejudices and its strong favorites, yet the editorial page thereof has done herculean tasks in balancing musical values and in its championship of both musical ability and musical common sense. I have just come across a recent issue, in which this gifted wielder of English pays his compliments to the Pittsburgh newspaper critics for their sad performances. Now, if he had dealt in mere abuse it wouldn't be interesting at all. But he certainly throws some of the dwarfish talents and gigantic (artistic) vices of the musical world into the glare of the lime-



JOHANN STRAUSS.

After the painting by Horowitz. Vienna is about to erect a monument to the memory of its great waltz king—and about time, too!

pictures and accept them as Corots. If these imitations of Homer Martin were of such a type that they could be disposed of, after being known, even, by name by the New York critics, they might be better than Homer Martin, just as the Parisians claim that the Trouliberts are better than the Corots.

How could this be done in music? Is there any musician in America who could write a composition that would be accepted as an imitation of MacDowell? Here are imitations of Homer Martin and of Inness. Can anybody be found to write compositions that would be accepted as imitations of MacDowell or Paine? Is anything written by MacDowell or by Paine that could be imitated as such? Could an imitation be called a MacDowell or a Paine imitation, or would the imitation pass over the heads of these two in their estimate as composers and be considered as something emanating from a period prior to these two? Such an error could hardly occur in music, although it is more difficult to judge a musical composition in its performance than a painting, from the fact that painting is stationary and the music is motion. It must be judged at the very time when it is heard. Therefore, I recur to my original proposition made years

light, and he makes us laugh and chuckle and approve and cry, "Bravo, give it to them again!" I want to quote in this connection what he says of a music critic, Oscar Weil, of the far, far West: "If Oscar Weil has deeply rooted prejudices against MacDowell and Richard Strauss, every one should feel sorry for Weil, and not for MacDowell or Strauss, for the music of these composers will assuredly live longer than Weil's prejudice can. \* \* \* Some musicians are so centred in their own compositions that no other compositions are composed enough for them. Some musicians are opposed to any further development of the chord system. Some composers are assured that melody has been exhausted. They fail to remember that the London Musical World said the same thing in 1832 when Beethoven began to get across the German border. But after that Wagner came along and illustrated how a new melody can be contracted. There are more people on earth today who never heard of Oscar Weil and his music than one can count with an adding machine run with a dynamo. There's no use; you can fight all your life and a day after, and you will never succeed in removing the prejudices of certain musicians, or in enlarging their horizons."

And just a summary of Mr. Blumenberg's compliments to the Pittsburgh newspaper music critics. According to the Pittsburgh papers, Schumann-Heink, who sang with the Pittsburgh Orchestra, committed a grave offense in singing American compositions—like Nevin's "Rosary," Carrie Jacobs Bond's "Lullaby" and Chadwick's "Danza" (all of which, by the way, she sang here in Wilkesbarre some weeks ago). One paper said these songs would not be tolerated in any other musical center. Another paper said

ies dare to criticize anything Schumann-Heink may sing before her audiences." W. E. W.

The musical commonsense is a rare quality. There is so little commonsense applied in the pursuit of a musical career. I suppose Caruso is about as commonsense an individual as can be found, which is a compliment to him. Bonci is commonsense. One would be astonished to find how much commonsense there is among the modern tenors, but when they can get \$1,000 to \$2,000 and more a night to sing, it shows how much commonsense they must have.

#### Some More Commonsense.

Recently Harold Bauer played the Moor concerto for the piano with the Boston Symphony Orchestra, and some persons were very much gratified to learn that Paderewski was in the green room for the purpose of hearing the work, as was stated. After the conclusion of the concerto, Mr. Bauer walked back to the green room, and, as he was approaching the door, Paderewski descended from the terrace on which the double bass players play, and his manager, Ellis, who is also the manager of the Boston Symphony, said to him: "If you want an opening as a double bass player, we will find an opening for you, Mr. Paderewski." This was said, because during the performance of the concerto, Mr. Paderewski stood in full view of the audience between two bass players.

Now, I call that commonsense. Paderewski has an abundance of it. He knows exactly what to do

any conditions, and Paderewski knows that better than anybody else. Hence he plays here and rests there. Simply delicious.

BLUMENBERG.

#### OPERA IN BROOKLYN.

Panic is dead. Long live Prosperity! At all events, that is the spirit prevailing in Brooklyn, where leading citizens of the borough have subscribed the sum of \$60,000, within a few days, toward the coming opera season at the new Academy of Music. The directors are amazed. Most of these gentlemen imagine that the national geography has been turned upside down, or inside out, for when has any one in Brooklyn manifested such haste to spend money? The subscription books were opened only a day or two, when the Brooklyn Institute of Arts and Sciences sent out notices to its music members stating that the Institute favored the opera, and urged co-operation in the movement. The suggestion was cordially received, and the results show that the response was quick as well as generous. The first of fourteen performances of opera in Brooklyn will take place Saturday night, November 14. It will be a gala night, and serve as the formal dedication of the handsome new auditorium. The season at the Metropolitan Opera House, will, as already stated in these columns, be inaugurated two days later, on November 16. But Brooklyn will have the honor for the first time of having the first performance in Greater New York. The Academy directors have six months' time to



No. 1. No. 2.  
(With apologies to the Literary Digest.)

No. 3. No. 4.  
THE PEDIGREE OF PALMS.

No. 5. No. 6.

This is a series of photographs illustrating the effect of various occupations on the hands. Figure 1 is the normal hand. Fig. 2 is the left hand of a shoemaker. Fig. 3, left hand of a tailor. Fig. 4, right hand of a typesetter. Figures 5 and 6 are the left and right hands of a music critic on a daily newspaper. It will be observed that both hands are outstretched, palms upward.

there were many in the audience who were "thoroughly disgusted." The Pittsburgh Post says: "A Chadwick song? It was nothing short of an insult to the Pittsburgh concertgoers." This same writer, by the way, referring to the third Brandenburg concerto, remarked: "There was nothing pedantic or dry about this Bach playing. It was the real Bach who lived and loved and died as other men."

"Now, there you are," says Blumenberg. "He loved. He must have loved, for he was married twice. He must have loved, for he had seven children by his first wife and thirteen by his second, and I don't know how many children Schumann-Heink has by this time. I have stopped counting. But if Bach had twenty children and loved, why is it an insult to the Pittsburgh concertgoer if Schumann-Heink, who has not twenty children—yet sings a song of Chadwick? And what had Bach's love to do with the third Brandenburg concerto? What do the Pittsburgh papers mean by supplying their readers with such indigestible material as these pretended criticisms? Isn't that the insult? How can music prosper in Pittsburgh when such arrant nonsense is printed and put before readers who are supposed to have some intelligence. And the name of George W. Chadwick is not even known to these scribblers and Pittsburgh general newspaper men. What object is there in being an American composer? Suppose they ask Mr. Foerster or Carl Ritter or Von Kunitz, or any other reliable Pittsburgh musician who George W. Chadwick, director of the New England Conservatory of Music, is, and how he stands as an American composer. I know how he stands in London, where his works have been performed by the London Philharmonic. But the Pittsburgh papers do not know what that is. Philharmonic? Sounds like harmonica or perhaps some new smoke arrester. And such crit-

with the American people. He finds them to be exactly what we have always proclaimed them to be—a great aggregation of chumps. No other nation would submit so readily to such tomfoolery and pay for it. No man has understood the psychology of a nation better than Paderewski. Henry Irving thought he knew us, but his work was purely academic compared to Paderewski's. Coming to hear the Moor concerto,\* he makes himself the central figure of the performance, and distracts the attention of the public entirely from the composer and the performance and focuses it upon himself. Hats off! There is nothing that can equal it before the public today, not even Onaip at the Hippodrome; in fact, there is no circus in this country today that can approach this beautiful treatment of the foibles of a nation in the manner in which Paderewski does it. It is an art. It is worth one million francs every time he comes here, and he is entitled to the money. No one need begrudge him it. He is entitled to it. He does it with that delightful finesse and courtesy that characterize his actions, and he uses the piano as a means of conveying this subtle fluid from himself to the audiences. He is the modern Cagliostro; but it applies only to America. He can't do that in Europe, outside of England particularly. On the Continent of Europe Mr. Paderewski is not getting any concert engagements except very rarely in one or two cities. Europe would not accept that kind of work under

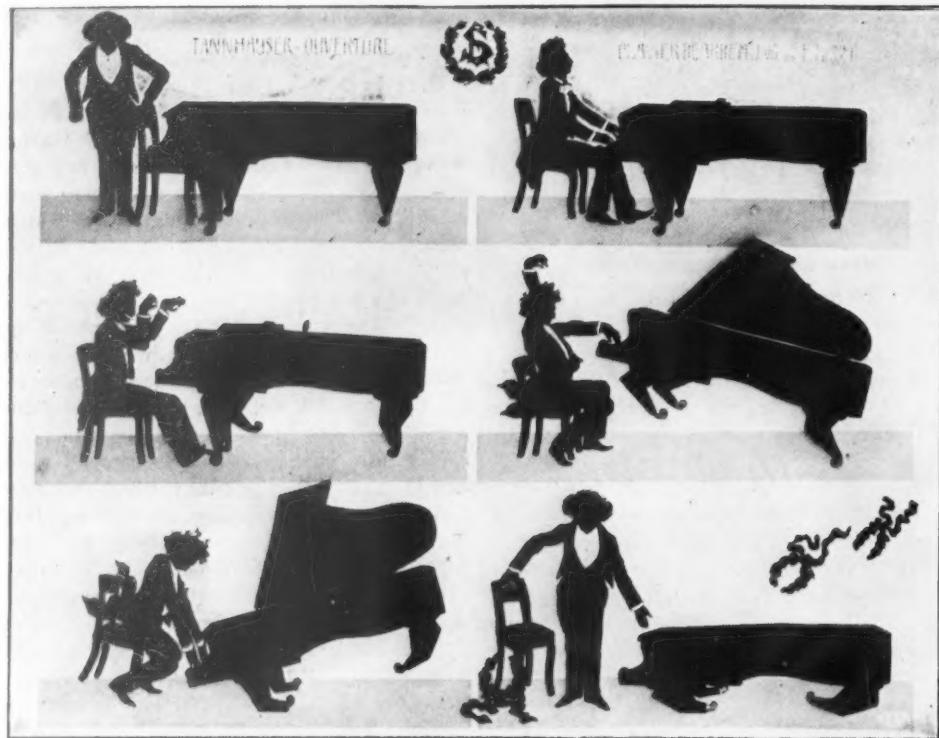
complete the fund asked for by the Metropolitan directors. Only \$77,000 is required, and as \$60,000 is already pledged, the Brooklyn season will be a financial success, and under the new order of things in our opera firmament the artistic prospects are equally bright.

Since the old Academy of Music in Brooklyn burned down, no opera has been given in that borough by the Metropolitan forces. The late Maurice Grau was the last one to send fragments of his company over there for occasional performances. Whoever recalls these will be reminded of some fearful and amusing nights, including shabby scenery, a depleted orchestra and chorus, and usually but one artist of the first rank—all considered "good enough for Brooklyn." Brooklyn put up with these artistic slights, rather than go without opera, but during the last years of Grau the Brooklyn performances were dismal failures. Calvé in "Carmen," was the only artist who succeeded in attracting crowded houses. But now that opera on the complete Metropolitan scale is to be given, the residents of Brooklyn have come forward to show that they are eager and more than willing to support a legitimate venture.

SCHUMANN-HEINK recently attended a tea in Chicago, at which a society leader sang a song very nervously, and, if the truth must be told, very badly. In bidding Schumann-Heink good-by, the amateur said: "I hope to be perfect in that Lied the next time we meet." "Ach, Gott, my dear," replied the great songstress with a smile, "I hope we shall meet before then."

\*It must not be forgotten that Paderewski went to this special concert for the avowed purpose of hearing Emanuel Moor's concerto because he likes the composer so well, and also to observe how Bauer would play it.

## THE CONQUEROR OF THE PIANO.



THE TANNHÄUSER OVERTURE (LISZT ARRANGEMENT), AS PLAYED BY EMIL SAUER.

## WHERE IS MISS BLAUVELT?

Usually we do not print letters like the appended one, because people whose addresses should be known should advertise them. That is the object of advertising. We get on an average half a dozen letters a week like this one, but Miss Blauvelt should be found:

SEATTLE, May 8, 1908.

Editor MUSICAL COURIER:  
Dear Sir:—Will you please send me the permanent address or routing of Madame Blauvelt, the concert singer? She has lately been on tour in the Far West, but in looking through the last issues of your paper I am unable to find any hint as to her route. I would appreciate a personal reply. Thanking you in advance,

Sincerely,

J. W. SAYRE,  
Manager Seattle Symphony Orchestra,  
207 American Bank Bldg.,  
Seattle, Wash.

AN indignant Wagnerian writes to THE MUSICAL COURIER to protest against the "Nibelungen" parodies recently printed in this paper. Among other vehement things, he says this: "Your 'Ring' travesties are tactless and sacrilegious. The largest and greatest music paper in the world should uphold the dignity of the tonal art and be above the perpetrating of such jests at the expense of the most stupendous art work ever created by mortal man. I am sure no other music paper would do such a thing." We quite agree with our peevish correspondent on his last stated proposition. The largest and greatest music paper in the world—meaning us—always did have a way of doing things that no other music papers do. For instance, we do a tremendous business in circulation and advertising, and we do use more white paper on which to print a single week's issue of THE MUSICAL COURIER than all the other music papers on the globe combined use in a whole year. We fondly imagine that this large demand for our publication is based upon a liking for the matter printed on the white paper spoken of before. Being not entirely illogical, we conclude therefrom that we are printing the kind of matter which sells THE MUSICAL COURIER, and if we are competent to judge anything at all, we certainly are competent to judge that point. It would be going too far to ascribe our large circulation increase this spring

directly to the "Ring" travesties, but, at any rate, it enables us to say truthfully that we have not lessened our sales on that account. From the correspondent's own letter we must assume that he read the four instalments of the "Nibelungen" serial. Why did he not stop after the first and thereby save his conscience and his temper? No doubt he got angrier as the series went on. But why did he go on? The "most stupendous art work ever created by mortal man" is a large order. There are persons who would argue with our correspondent that Milton, Goethe, Dante, Raphael, Shakespeare, and Beethoven rank at least as worthily as Wagner, even where mere length, breadth and depth of art work are concerned. However we like criticism of THE MUSICAL COURIER, and learn from, even while we thrive upon it.

A JUDGE of musical affairs by culture and a man who has had a great deal of experience in attending important musical performances for a quarter of a century, J. S. Van Cleve, speaks about Dalton Baker, the singer who was brought across the ocean to sing at the Cincinnati Festival the week before last. He says:

As to the basses, I found Dalton Baker a singer possessing a mellow voice and many good points of art, but assuredly not quite so great as to justify bringing him from four thousand miles away. It seems discourteous to speak thus of a visitor, but this was a great occasion when a vast sum of American money was exchanged for art work, and business is business. Singers who sing for social entertainment may claim the amenities of the drawing room, but the concert hall is a mart.

The trouble is that our people will do as Goethe reminds us—look for things in the distance that are so near at hand. We have singers in this country—basso singers—who are far superior to Dalton Baker, but the misfortune is that they are not from London; they are not from Hull; they are not from Bergen-oo-Zoom; they are not from Inavorozlov; they are not from Sinigaglia. If they were from Tskend or Samarcand, they would be still bigger, and if we could get a basso from Kamchatka he would get three times as much as the one from London, just because he is from Kamchatka and not from London. Such chumps as we are!

MUCH curiosity has been manifested here as to how Weingartner is getting on in his new Vienna position, where he succeeded Mahler as head of the Royal Opera. Authoritative information comes via the Vienna Zeitschrift für Musik, in which its well known editor, Richard Specht, writes:

Instead of original deeds of his own, Weingartner has done nothing so far except to engage in the work of destroying what had been built up through ten years of intense and self sacrificing artistic activity. Of course, he should be given more time before being judged, but even thus early, one feels inclined to see him build rather than tear down, and to exert his personality on what exists rather than on what is to come. So far, it almost seems that his sole motto is: "Absolutely different from Mahler."

As Specht specifies, Weingartner must be allowed more time in which to prove his value to Vienna. Possibly the changes he is making will prove to be of great ultimate benefit to his Opera personnel, even if at present they appear to be radical and unnecessarily tactless. The Vienna public has its vocal favorites, like every other Opera public, and naturally their summary dismissal will always be followed by much protesting and even some open rebellion. Gatti-Casazza would have the same sort of criticism to face here in New York were he to celebrate his Metropolitan accession by a carnival of dismissals, including those warm favorites Caruso, Gadski, Sembrich, Farrar, Eames, Bonci, Rappold, Blass, Goritz and Mühlmann. Weingartner never has been noted for his diplomacy, but his musicianship and the purity of his artistic motives stand above suspicion.

THE New York Sun of May 13 prints this news paragraph:

One of the engagements made for the Metropolitan Opera House next season is that of Herbert Witherspoon, the American basso. He is well known as a concert singer, but has not appeared here before in opera. He has sung also in several church choirs. His voice is a high bass.

The Sun displays its usual musical accuracy in the foregoing item. Witherspoon did sing here before in opera, as he was a member of the Castle Square Company, under Savage, and appeared at the American Theater during the season 1898-99. We remember with pleasure his performance of Mephistopheles in "Faust," the King in "Lohengrin," etc. Witherspoon's voice is what those who understand the term would call "basso cantante."

THE conductors at the Bayreuth Festival this summer are to be Carl Muck, Michael Balling and Siegfried Wagner. The singers will include Lefler-Burckard, Frida Hempel, Fleischer-Edel, Edyth Walker, Burgstaller, Burrian, Whitehill, Dalmore, etc.

## Mischa Elman in London.

(By Cable.)

LONDON OFFICE THE MUSICAL COURIER, MAY 18, 1908.

To THE MUSICAL COURIER, New York:

Mischa Elman's success here Saturday again showed his unique position in the musical world. The Telegraph calls him "successor to Joachim." Gilbert Webb, in the Referee, says: "It has been my good fortune to listen to Mischa Elman on countless occasions, but I do not think I have ever been more impressed by the beauty and significance of his violin playing than yesterday at his concert at Queen's Hall. His rendering of the slow movement of Spohr's ninth concerto was simply enchanting, and he made so great an effect by his interpretation of Tartini's second sonata in G minor that the audience insisted upon an extra piece." Felix Moscheles, godson of Spohr, writes: "I have heard all violinists since Ferdinand David. Mischa begins where others end, and he outdistances them all. How he played that concerto of my famous godfather!" KING.

The last in the series of the Melzar Chaffee chamber music concerts at Montclair, N. J., took place April 21. The program included a sonata by Sjögren, the Mozart quartet in G minor, "Walzer-Märchen," by Schütt, and a group of songs by Sinding, Sjögren, Kjerulf and Brahms, sung by Mrs. Melzar Chaffee.



NEW YORK, May 18, 1908.

Helen M. Treat, one of the best of numerous excellent piano pupils of Eugene Heffley, gave a recital at Chamber Music Hall, May 15, playing a novelty, Sinding's piano concerto in D flat, op. 6, Hans Barth (also a Heffley pupil), at the second piano; the second movement from Schumann's *Fantaisie*, op. 17; the andante from MacDowell's "Norse" sonata; and the extremely difficult Strauss-Schütt waltz paraphrase. Kenneth Bingham, baritone, assisted, singing songs by Kaun, Franz, and Gounod. Miss Treat has been frequently mentioned in *THE MUSICAL COURIER*, for she is a student of serious proclivities, already far advanced on the goal to Parnassus. The Sinding concerto seems ponderous and thick at times, but there are always novel harmonic and melodic effects, and broad plan. Excellent octave work, clean-cut finger technic, and musical playing was that of Miss Treat, and Mr. Barth deserves words of praise. Mr. Bingham sang Kaun's "The Victor" with dramatic impulse, and other Lieder with tenderness.

J. Frank Rice gave the fifth of the remarkable series of violin recitals by Herwegh von Ende's pupils; a supplementary recital is set for Monday evening, May 25, by Master Kotlarsky, at the American Institute of Applied Music. Mr. Rice played the entire Mendelssohn concerto, two movements from the Dvorák concerto, and all of the Bruch G minor concerto; Margery Morrison at the piano. Beside this, he and Mr. Hummel played together the suite for two violins and piano, by Moszkowski. This taxing program was another demonstration of the superiority of the Von Ende violin teaching; no such programs have been played, and played in such manner, this season. The auditorium has invariably been filled, and applause was gained and lavished.

The Lachmund Conservatory annual commencement concert at Leslie Hall, West Eighty-third street, May 15, was chiefly distinguished because of the unusual piano playing heard. Excerpts from concertos by Mendelssohn, Hiller, and Liszt, played by Bessie Griffie (Nashville), Emma Zimmerman, Teresa Tamborrel (Mexico), Corina Henriques (Buenos Ayres), and Esperenza Barbarossa reached the high water mark. Two groups of standard piano pieces, played in unison by two pianists, constituted a distinct novelty. Little Marjorie Lachmund and Arnaud Lachmund took the places, on short notice, of indisposed pupils. A Junior Orchestra of twelve violinists and four pianos played an opening piece, and at the close a chorus of young women sang Faure's "Charity." A string quartet assisted in the accompaniments to the concertos; Mr. Lachmund at a second piano. The hall was filled.

Henrietta Speke-Seeley gave a recital of "The Songs of Shakespeare," John Worth at the piano, at the Waldorf-Astoria Hotel, May 11, on lines similar to those she gives in the Board of Education course. Excepting the nocturne and overture from "A Midsummer Night's Dream," played as a duet by Mrs. Seeley and Mr. Worth, the entire program consisted of settings of the Bard's poems, ranging from Dr. Arne to Mrs. Beach. Intelligent singing, supplemented by distinct enunciation, characterized Mrs. Seeley; her analytical remarks were brief and in good taste.

Walter Bentley Ball, baritone, of Rochester, gave a song recital at the Twenty-third street Y. M. C. A. Auditorium, May 15, which showed him a singer much above the average, both as to voice and intellectuality. Turning to the files of this paper, there is a record of his singing at the Waldorf-Astoria in May, 1900, when this paper said, "Mr. Ball, with a baritone voice of power and warmth, well cultivated and well controlled, gave an unusual fine reading of 'Rolling in Foaming Billows,' and a musically one of DeKoven's 'Love's Trinity.' At his recent recital he sang best Sidney Homer's 'How's My Boy?' 'Night Song,' by Hammond, and Lully's 'Somber Woods.' Operatic airs and oratorio numbers gave further variety to the program. Hermann Klein, William R. Wheeler, and

Eleanor Patterson complimented the singer by their presence, and H. Raymond Loder played good accompaniments.

The Musical Culture Club of the Newark Division of the Metropolitan Schools of Musical Art, Louis Arthur Russell, director, gave the first of three well-planned recitals at the Hahne Auditorium, Newark, May 6. This first recital was devoted to the opera composers, ballets, and national dances, played as piano solos; two and three pianos in unison, four pianos, and vocal solos, sung by Mrs. Clifford Marshall, soprano. At the second recital, May 13, The Symphonists made up the program, and May 20 is devoted to The Romanticists.

Music at the Ethical Culture School, in the annual Spring Festival, under the direction of P. W. Dykema, was, as usual, a feature of the performances. The climax was reached in the singing of the choral from "Die Meistersinger," "Awake, the Dawn of Day Is Near." "The Morn Is Fair," "Wake for the Morn of May," "Hail, Sweet May, the Blossom's Queen," "Give to Our Lady," and "Fair a Sight as E'er Was Seen" were the choral numbers, some of these sung by the juniors, others by the high school, still others by the united forces. From the programs, printed by the school press, to the decorations of the assembly room, everything was the product of the school.

Benjamin Lambard and Everett M. Waterhouse's third Richard Strauss recital, May 12, was devoted to his songs, opus 15, 26, 27, 29, and 51, sung by Mary Lansing, alto; Mr. Waterhouse, tenor, and Jacob Weibley, bass; Mr. Lambard at the piano. These recitals have interested constantly increasing numbers of people, and have been made understandable through the clever explanatory and analytical remarks by Messrs. Lambard and Waterhouse.

Students in the department of music, Columbia University, gave a concert of original compositions at Earl Hall, May 14. This is the register of works: Trio for violin, 'cello, and piano, F. Bellinger; songs for soprano, Marie G. Hyde; songs for baritone, F. O. Hauser; barcarolle for violin, N. Ulanov; songs for soprano, E. Breitfeld; trio for violin, viola, and 'cello, F. Bellinger; piano solos, E. Breitfeld. In the cases of Bellinger, Ulanov, and Breitfeld, the composers themselves took part in their works.

John W. Nichols, tenor, who has been abroad for three years, has been busy singing and teaching since his return. He recently sang in "The Crucifixion," at Elizabeth, N. J., and more recently was tenor soloist for the Vassar College Choral Club, when he pleased so much that he was re-engaged for a recital, May 20. May 7 he sang at a private musicale at Patchogue, L. I., and next month will sing three times at Galilee, N. J. He has made numerous bookings for next season. Mr. Nichols will give instruction in singing, a special summer course, 1 East Fortieth street. (The Dr. Dufft studio.)

Francis Motley sang "Mephistopheles" in the Buffalo performance of "Faust," receiving good notices. The Express said: "He sang and acted his part well, and helped considerably toward rounding out an appropriate ensemble." The News said: "Mr. Motley has a powerful bass voice of fine, resonant quality, and possesses remarkable ability as an actor." The Courier said: "Mr. Motley was excellent as to make-up and sang with dramatic expression."

Rev. Dr. Hillis, of Plymouth Church, Brooklyn, said on April 19:

I learned with sorrow that Reed Miller, our tenor, enters on his duties at the Brick Church, Manhattan. In the last sixty years this church has had many efficient and inspiring and helpful singers, like Antoinette Sterling, Emma Thursby, Emma Abbott, and Clara Louise Kellogg. I think no young man ever came to this church and took a position in our choir that has been more faithful to his work or served us with more acceptance than Mr. Miller. He carries with him not simply our best wishes for his musical career, but for his personal happiness. We are sorry to have him go. I am speaking by way of pre-eminence to-night of him, for whom I cherish a great affection, and for whom I desire the best things in his chosen art.

The Hungry Club's weekly dinner, May 16, was, musically, a "Scotch Night," and much music of that character was sung and played.

Henry Levey has issued "Chopin Technic," based on the most difficult passages culled from Chopin's works, and publisher by Schirmer.

Georgia Pearsall, of Red Springs, N. C., brought to a close for this season, on May 16, the brilliant series of pupils' recitals that marks the work of Gustav L. Becker as a teacher of the piano. In some respects this was the most successful of the series. Miss Pearsall has all the traits that distinguish the pupils of Mr. Becker, and, in addition, the temperament of a true artist, and the artist's

self-command. Miss Pearsall's work in the Beethoven sonata was especially commendable, as also in the Mendelssohn fantasia. This concludes the series of recitals at Mr. Becker's home, 1 West 10th street, for this season, the usual program given annually by pupils of his pupils being omitted on account of the lateness of the time.

Florence Austin's pupils' recital occurs tonight, Wednesday, at Studio 814, Carnegie Hall. The participants are Lewis Reid, Richard Reid, Robert Baur, Louise Reid, Tod Tiebout, Paul Lemay, Eugene Kelley, Edna Patterson, soprano, and Miss Austin will play several solos, by request.

Samuel A. Baldwin will play on the organ in the Great Hall of the College of the City of New York, May 22, at 2:30, Bach's prelude and fugue in A minor, Rheinberger's sonata in E minor, the overture to "Tannhäuser" and minor pieces. Sunday next, at 3:30, he plays Bach's Toccata in F, Guilmant's seventh sonata, and Liszt's "Prelude and Fugue on B-A-C-H."

Bach numbers opened and closed the recital at the Granberry Piano School, Saturday morning of last week. An ensemble class, consisting of Stella Barnard, Edmund Brown, Miss Dillabrough, Miss Feltus, Miss Fitzpatrick, Gertrude Hodges, Miss Pells, Mr. Winter, and Winifred Young, united in playing a Bach gavotte in D major. The closing work by this master was the prelude and fugue in C minor, played by Miss Ackley. Other players of the morning were Katherine Hand, Miss Watkins, Ruth Jeremiah, Dorothy Gay. Several of the pupils gave remarkable demonstrations of skill in playing certain numbers in any key asked for. Besides the Bach masterpieces, the program included numbers from the works of Schubert, Chopin, Mendelssohn, Philipp, Reingke, Moszkowski and G. Bachmann. George Folsom Granberry, the director of the school, made some uplifting remarks at the opening of the day. The school occupies several suites in Carnegie Hall, with a charming studio equipped for recitals. A branch of the school is established at the Pouch Gallery, Brooklyn.

One of the most pretentious compositions written for mandolin, "Capriccio Zingaresco," by Marucelli, was played by Mrs. W. J. Kitchener at the recent concert. Mr. and Mrs. Kitchener gave at Carnegie Chamber Music Hall. Other good music arranged for mandolin, guitar and banjo, which elicited serious attention, included: "Marche Militaire," Schubert, arranged for two banjos, and played by Mrs. Kitchener and Mr. Requa; "Musetta's Song" from "La Bohème," Puccini, for guitar, played by Mr. Kitchener, and the "Spanish Rhapsody," played by the Plectra Club. The club also made an impression in playing the overture from "The Barber of Seville," and serenade from "Don Giovanni."

Arensky, Franz and Beethoven were the composers considered at the meeting of the Tonkunstler Society, at Assembly Hall, last night (May 19). Paolo Gallico, piano; Richard Arnold, violin, and Vladimir Dubinsky, cello, played the Arensky trio in D minor. Marie Kroeger sang a group of Franz songs, accompanied by Mrs. August Roebelen. The Beethoven string quartet in F major, op. 59, No. 1, was played by Edwin Grasse, first violin; August Roebelen, second violin; Ernst H. Bauer, viola, and Mr. Dubinsky, cello.

#### Bonci Signed Additional Contract.

After his triumphs with the Metropolitan Opera Company on the tour to Boston, Washington, Chicago, and Pittsburgh, Alessandro Bonci signed an additional contract with the directors of the company for twenty concerts, to be given early in November, 1908, and during the month of April, 1909. Signor Carbone, Bonci's personal manager, reports that Bonci has been pressed to sign a contract with Signor Ciacchi (for Buenos Ayres), who has offered the great tenor the sum of \$200,000 for one hundred appearances, fifty from June to October, 1908, and fifty from June to October, 1909.

#### Spalding in Italy.

More reports have been received from Italy, where Spalding, the violinist, gave concerts this month in Bologna, Genoa, Naples, Rome, and Florence, in conjunction with the French pianist, Pugno. Spalding will make his American debut at Carnegie Hall next November, assisted by the New York Symphony Orchestra. He will play with the orchestra Sunday afternoon, November 8, and Tuesday evening, November 10, the Saint-Saëns concerto in B minor and the Tschaikowsky concerto in D major.

Felicien Duran's Brussels concerts of orchestra classics were well patronized this season.



PITTSBURGH, May 16, 1908.

The Mozart Club celebrated its thirtieth anniversary by the performance of Mendelssohn's "Elijah" at Carnegie Music Hall last Thursday evening. The friends of the club were out in force and were quick to appreciate the work of the organization. Aside from a little unsteadiness at times, the chorus, on the whole, sang well, and in the more familiar movements the rendition was all that could be desired. "Be Not Afraid" and "Then Shall Your Light" were given with good taste. The soloists were: Lillian Pray, soprano; Christine Miller, contralto; John Barnes Wells, tenor, and J. Humbird Duffey, bass. Mrs. Pray's work was not impressive. The quality of her voice is not bad, even pleasing at times, but she seems to lack the technic and spirit of the oratorio style. Miss Miller, as usual, made a favorable impression. She is always at home in "Elijah," and sings with an understanding that carries conviction. Mr. Wells was suffering from illness and his work must not be judged by that of last Thursday. Had he been in his usual condition his work, no doubt, would have been pleasing. Mr. Duffey, when he does not exaggerate, is a capital Elijah; he has a well placed voice and knows how to use it. Miss Sykes, soprano, acquitted herself admirably in the small part given her. Mr. Pritchard, at the organ, and the orchestra gave efficient support, and while a few grievous slips in the brass section did not add any to the performance, the accompaniments were adequate in every way. Too much credit cannot be given Director McCollum, who has given practically the best part of his life to the Mozart Club, without thought of remuneration. It is a noble self sacrifice, and plainly shows the heart and character of the man.

Great interest is being taken in the forthcoming production of "The Pirates of Penzance" under the direction of George R. Tillson. Many of the leading musical and society people are in the cast. Those who have been assigned parts are Alfred D. Shaw, Joseph H. Holmes, C. A. McClintock, Howard J. White, Edwin Fownes, Lucile Roessing, Mary McNeal, Sarah Hill and Jane Lang. There will be a chorus of sixty. The affair is attracting attention socially.

The annual commencement of the Bissell Conservatory is announced for June 26 at the Hotel Schenley. Marie Sprague is directress. An interesting program is in course of preparation.

Caspar Koch, organist of the Northside Carnegie Hall, gave a most interesting recital last Thursday evening. As a sample of what Mr. Koch is doing for the musical education of the masses and what he has accomplished since he took the position, it is interesting to know that the best numbers readily strike a response. Such selections as the prelude and fugue in E minor, by Bach, and the prelude from "Parsifal" were heartily received at the last concert.

Dallmeyer Russell, of Pittsburgh, who has been studying in Berlin and Leipzig for some time, is making an extended concert tour through Portugal with his teacher, José Da Motta, the court pianist of Portugal. He will return to Berlin in the early fall to prepare for concerts to be given in Leipzig in February. Mr. Russell has many friends here who rejoice in his success. He will return to America in 1909.

Lili Frederick's class in music gave a piano recital in the lecture hall of the Carnegie Library last Thursday evening. Among those who took part were Carrie Zitman, Esther Burnstein, Pearl Jones, Maud York, May Kumpf, Grace Serberger, Margaret Bickell, Julia Thomas, Marion Gulger, Marie Carnahan, Violet Rigg, Helma Kappner and Glen Lewis. Other members of the class acted as ushers.

Ernest F. Jores, organist of the Friendship Avenue Presbyterian Church, gave an interesting recital at that church last Tuesday evening. Mr. Jore's program was

well selected and he played with his usual good technic and interpretation. Christine Miller was the soloist.

There seems to be no cessation of musical affairs in Pittsburgh. Concerts and recitals are scheduled away into the summer. The season will in all probability be late.

C. W. CADMAN.

#### MUSIC IN MADRID.

PRINCIPE, 3, MADRID, May 4, 1908.

Since the termination of the grand opera season proper in Madrid in February last there have not been any musical happenings of note in Spain. Now, however, we have had the Philharmonic Society of Berlin here again after an absence of five years, and this time under the direction of Richard Strauss. They left today for Lisbon, after having given three concerts in Madrid with extraordinary success.

On the 8th inst. we are to have the pleasure of hearing "The Geisha" performed by an English company, which now is on its way from London to give a series of performances extending over a period of six weeks, and this is particularly interesting as being the first instance on record of an entire English operetta company with scenery and outfit coming to Spain to give musical performances. In due course I will send you a full account of the reception accorded to them by the Spanish public, to the majority of whom English music is an unknown quantity. I understand that the repertory will consist of those productions which have attained most popularity in England and the United States.

The first concert of the Berlin Philharmonic Society was given in the Teatro Real (Royal Opera House) of Madrid to a full house, the seats all having been sold for the three concerts several days in advance, and it was a great success, just as much as that attained five years ago, when the Philharmonic of Berlin came here under the directorship of Arthur Nikisch. The musical poem "Don Juan" was interpreted as one might hope it to be from the author of its being. During the latter part of the concert the Bacchanale from "Tannhäuser," and the overture "Benvenuto Cellini," were well rendered, Strauss being called several times before the curtain. The second concert was composed of the following, all of which were highly applauded, as on previous evenings: "Oberon" overture, second symphony, in C major ("Jupiter"), Mozart; "Death and Transfiguration," by Strauss, and the overture to "Tannhäuser." The third concert was composed of overture "King Lear," Berlioz; "Till Eulenspiegel; fifth symphony, Beethoven; prelude of "Tristan and Isolde," and Hungarian Rhapsody, No. 2, Liszt.

During the first Berlin Philharmonic concert the whole of the Spanish royal family, with the exception of Queen Victoria, who was indisposed, were present. The King was also present at the third concert. It is quite possible that the Philharmonic may give another concert in Madrid before leaving Spain on their return from Lisbon on the 11th inst. Richard Strauss was called into the royal box during the third concert and was congratulated personally by the king, who shook hands with him.

For the coming opera season in the winter the following artists have been engaged: Directors, Rabi (German), Babagnoi (Italian); singers, Boninsegna, Pareto, Parisi, Storchi, Lucaccio, Sobinof, Titta Rufo, Giraud, Cristalli, Mansueto. The repertory will probably consist of "Margarita la Tornera," by Chapi; "Liberto Fernando," "Walkyria," "Sigfredo," and "The Decline of the Gods."

I omitted to mention that for the coming performances of English operettas, the royal family have booked three boxes for the whole season, and the other boxes are nearly all now booked in advance by the public.

M. J. SILVER.

#### Samuel H. Mensch Recital Program.

One of the best of the Carl M. Roeder piano pupils, Samuel H. Mensch, is to give a recital tomorrow, Thursday evening, at Carnegie Lyceum, playing Mendelssohn's "Capriccio Brillante," a prelude and fugue, by Bach; sonata, op. 53, Beethoven; three Chopin pieces; "Caprice," Paderewski; "Love Dream," Liszt; "Octave Study," Kulak, and Moszkowski's "Spanish Caprice."

#### Marie Nichols on the Coronia.

Marie Nichols, the violinist, having completed her concert tour, sailed for Europe on the Coronia last Saturday. Miss Nichols will fill engagements abroad, and will return to the United States in time for the next concert season.

"Lucia," "Traviata," and "Walküre" were the best of the recent opera productions in Braunschweig.

#### News of Musicians From Near and Far.

Margaret Goetz, the singer, teacher and lecturer, sang before the Tuesday Musical Club, of Riverside, Cal., April 10. Other spring engagements filled in the Golden State include: Concert for the Shakespeare Club, of Pomona, April 23; Los Angeles charity concert, with Madame Modjeska, April 27 (under the auspices of the Los Angeles Woman's Club; recital for the Woman's Club, at San Bernardino, May 5. Among the Los Angeles church and concert singers now coaching with Miss Goetz are Mrs. Frank H. Colby, Clara Henley Bussing, Mrs. A. M. Craig, Mrs. Rockhold Robbins, Mrs. Frank Pollock and Charles Bowes.

Some excellent concerts were given during the past few weeks by teachers and pupils of the Skinner School of Music, in Bloomington, Ill. Besides the concerts in the home city, members of the faculty and some advanced pupils have participated in other towns in the State of Illinois. Nina Adele Ely, soprano, and Ella Ramona Albert, united in a concert at Easton. Teachers of the Skinner School gave an organ concert at the First Baptist Church, in Clinton, and Mrs. O. W. Skinner herself recently sang for the Musical Culture Club, in Decatur.

Alton E. Darby conducted a successful concert, on the evening of May 6, at the Cortland Theater, in Cortland, N. Y. The Cortland Conservatory Orchestra of seventy players united in a program that included the "Tannhäuser" overture; Beethoven's first symphony; "Der Frühling" (for strings), by Grieg; "Ronde d'Amour," by Westerhout, and the "Rosamunde" overture, by Schubert. Such a program, played by a conservatory orchestra in a small town-like Cortland, speaks volumes for the musical culture of the place.

Edwin Litchfield Turnbull, of Baltimore, conducted the Watters Orchestra at a promenade concert during the National Exhibition of Sculpture in that city, April 9; also at concerts on April 21 and 26. His own "Processional March" and transcription of Wagner excerpts were prominent on the program.

Louise Sturdevant Dixon's Sixth Recital Class, at Laurel Hall, Hackensack, N. J., took place May 14, when a program of modern and classic music was given by a score of young students in the music department of the school, this branch being in her care. The playing of pieces in various keys, major and minor, as called for by individuals in the audience, well exemplified the thoroughness of the instruction, as developed along the lines of the Faehn System.

Fidella Dario directed a chorus of thirty-five singers at Hudson, N. Y., ten days ago, giving Mendelssohn's "Lobgesang," an orchestra, piano and organ playing the accompaniments. She teaches her singers to sing with refined tone, not sacrificing strength and "ginger," however. Madame Dario also has in charge the choirs of the Reformed Churches of Port Jervis and Warwick.

Robert L. Paul, of Baltimore, received honorable mention in the recent "Prize Anthem Contest," instituted by the Tullar-Meredith Company, Ernest Carter, of Manhattan also in the list. First prize, \$50, went to A. W. Lansing, of Cohoes, N. Y.

Mrs. Frederick Datesman directed the choir performance of Stainer's cantata, "St. Mary Magdalene," at the First Presbyterian Church, at Fremont, Ohio, on the night of May 3. Lucy Carvin assisted at the organ. The solos were sustained by Mrs. Orville J. Briggs, soprano; Mrs. Datesman, contralto; Bert Hall, tenor, and the Messrs. Kridler, Cox and Lesher, bassos.

Mrs. Carl Schroetter was the soprano soloist at a concert at the Baptist Church of Ridgefield Park, N. J., May 14. She sang Becker's "Springtide" and Shelley's "Vision of Childhood," in both cases being obliged to sing encores. Her voice is high, true and sweet, and she sings musically.

Amy Fay's "Piano Conversations" are events of real musical significance, especially when considered educationally. Last week Miss Fay filled two engagements, one with the Musical Club, of Montrose, Pa., and another at Ahwaga Hall, Owego N. Y. Miss Fay discussed and played Bach numbers from "The Well Tempered Clavichord," two movements from the Beethoven sonata, op. 50, and pieces by Chopin, Rubinstein, and Liszt.

The Metz Concert Verein closed its season with Bach's "St. Matthew Passion."

Aix-la-Chappelle heard and liked Liszt's "Christus" some weeks ago.

## EVELYN FLETCHER-COPP AT HOME.

Brookline, the beautiful suburb of Boston, is one of the spots that all visitors to the Bay State recall as one of the most delightful residential places in the country. Many wealthy and distinguished men and women have their homes there. 107 Thorndike street, one of the attractive houses, is the residence of Evelyn Fletcher-Copp, the originator of the system by which small children easily acquire the foundation for a musical education, and which is known the world over as the "Fletcher Music Method." And thereby hangs a tale—a tale so full of engrossing interest as to bear frequent repetition, for the subject closely touches and affects the home, hence the child's higher development. Almost volumes have been written, elucidating and eulogizing the method and its progressive and "brainy" originator. "Mrs. Copp is just what this twentieth century has been waiting for!" is the oft expressed verdict of those who sit through even one of her half hour lessons given to a dozen or more tots and embryonic virtuosi in the airy, attractive upper floor classroom at her residence, where the rudiments of music are magically unfolded and simplified by means of apparatus, all invented by Mrs. Copp; where scales, intervals, sight reading are but as a song happily and spontaneously sung from the heart of a child—as taught by the Fletcher Music Method.

"It is not the bright, exceptional child," as Mrs. Copp once said, "but all children who unfold under the method." The secret of the small child composing or creating is because he hears mentally.

"This is not drudgery," again exclaimed Mrs. Copp, "it is the child expressing naturally."

That the "Fletcher Music Method" has been imitated far and wide is the sincerest compliment that could be paid it.

THE MUSICAL COURIER'S representative questioned Mrs. Copp as to its introduction in Boston, where the leading members of the musical fraternity most heartily endorse it. These facts were given: Ten years ago, through the invitation of the New England Conservatory of Music, and personally of G. W. Chadwick, the originator (then Miss Fletcher) went to Boston and demonstrated the method for about two months at the Conservatory. During this period Miss Fletcher taught twenty-two children divided into three classes, each class taken three times a week. So full of interest was the work, seldom was a lesson given which was not attended by a large number of students and teachers of the Conservatory; among those entering the classroom frequently being such musicians as Dr. Hall, the business manager at that time; J. C. D. Parker, George W. Chadwick, Richard H. Dana, Carl Stasny, Emil Mahr, Thomas Tapper, the late Dr. Anagnos, of the Perkins Institute, and many others of equal note. The culmination was that a public lecture was insisted upon, with the result that this young woman gave one at Sleeper Hall on December 13.

The Boston press teemed with comments of the wonderful method, and was unstinted in its praise. The Transcript said:

The influence of such broad and universal culture of the musical instinct of the rising generation on the musical atmosphere of the future can be seen, though scarcely estimated in this community.

Again came this eulogy from the Transcript:

What has the child gained by this method? It has developed along natural lines in the mechanical and mental fundamental processes of musical education, and what is even more important, it has developed aesthetically, for its interest in music and its love for it have been greatly increased. The child taught this way will listen with more pleasure and intelligence to a musical performance than many adults, for the children have been admitted within the mystic portals of the "why" and "how"; without realizing it they have imbibed these foundation principles of music which are the bugbear of adult beginners. After a generation of children have been thus trained we can confidently expect a musical atmosphere that will make possible the production of the much longed for and

long awaited national hymn of which the music as well as the words shall be truly and typically American.

These principal points of the method which the originator demonstrated, caught the older musician as well: Ear training and musical thought expression. Rhythmic development and knowledge of time. Ability to read music rapidly. Thorough knowledge of the keyboard. Complete knowledge of the construction of the major and minor scales. Technic, muscle development and control. Practical knowledge of intervals, chords, analysis and modulation, for the purpose of original expression in music. Systematic memorizing. Awakening interest in the great composers. Giving a knowledge of musical instruments.

The method grew, and continues to grow each year, and has been added to, not only in the way of inventions, but in every other way. In the past ten years nearly 600 earnest teachers have taken up the Fletcher music method. Hundreds of free lectures have been given

of MUSICAL COURIER readers all over the world that I have a summer school, but realizing that the body must be cared for as well as the mind, I take my large summer classes away from the bustle of the city to the cool green of the country. Eliot, Me., where the world famed Green Acre "movement" is located, I have chosen. It is a delightful retreat, within two hours of Boston, where sea bathing is combined with the delights of country life. This is where Dr. Moore holds his summer camp for the promotion of health and happiness, and there Sydney Lanier, son of the Southern poet, holds his summer school. Does it not seem really an ideal spot for advanced educational ideas along musical lines?"

A large number of Fletcher teachers, new and old, have registered for the summer course. Mrs. Copp explained further: "Many of these teachers find it agreeable to 'brush up' on their piano playing and singing as well, for all of this makes the Fletcher teacher all the stronger and better equipped for her life work. This summer I will add these two departments. William Caven Barron, director of the conservatory at London, Canada, will have charge of the piano pupils who will be on hand, and my sister, Lalage Fletcher, who has enjoyed the best of foreign training and now of the Metropolitan School of Opera, New York, will conduct the vocal work. I will take entire charge of the F. M. M. classes. For all who wish there will be an opportunity to sleep out of doors.

"Think of the deep draughts of ozone we shall all bring back home to our September work! Is not the thought of getting close to Nature a real incentive for the study of music? And that music among the pines! We'll bring back some of that, too!" The little mother-teacher smiled, healed Baby Margaret's hurt finger with a kiss, and began mending a refractory cast for Theodore.

### BALTIMORE.

BALTIMORE, May 17, 1908.

Robert L. Haslup, organist at the Brown Memorial Church, presented pupils in organ and voice at a concert last Thursday night. The players and singers were: Mesdames Woods and Reynolds, the Misses Haesloop, Shipley Birnie, Plitt, Neumann, Faupel, March, Gagn, Millburn and Armstrong, and the Messrs. Kratz, Sykes, Gross, Cochran and Elmer. The composers represented were: Elgar, Nevin, Parker, Grieg, Hollins, Truem, Carter, Bottting, Evans, Tombelle, Granier, Vierne, Bartlett, Dubois, Ambrose, Saint-Saëns and Thayer.

The Baltimore Choral Society, which was incorporated last year, will produce "The Children's Crusade," by Pierné, at Albaugh's Theater, on the evening of May 28. The solos will be sung by Mrs. Clifton H. Andrews, Jennie Gardner Stewart, Frederick H. Weber and Dr. B. Merrill Hopkinson, in addition to a quartet composed of Alice W. Carson, Nellie A. Sellman, Clara P. Gault and Carlotta Nicolai. Mr. Haslup will direct the performance.

The many hundreds of people who never fail to attend a performance of "The Messiah" will owe a vote of thanks to the General Conference of the M. E. Church, because the immortal oratorio will be sung at the Lyric, May 23, by the Baltimore Oratorio Society, under the auspices of the conference. The soloists will be Florence Hinkle, Anna Taylor Jones, Reed Miller and Tom Daniel. B. M. H.

Sibelius has composed the music to a fairy opera, entitled "Svanevit," the libretto by the Swedish author, Strindberg, which has recently been performed for the first time at the Svenska Theater in Helsingfors, under the conductorship of the composer, who, at the end of the performance, was the recipient of enthusiastic plaudits and cheers.

Pennarini and Fleischer-Edel were the stars of a recent "Manon" (Massenet) performance in Hamburg.



EVELYN FLETCHER-COPP AND HER CHILDREN.



CHICAGO, Ill., May 16, 1908.

Myrtle Elvyn was heard in a joint recital with Michail Michailoff, Russian tenor, at Orchestra Hall on May 10. Miss Elvyn played an extremely interesting program, containing the Beethoven "Appassionata Sonata," the Liszt "St. Francis Walking on the Waves," and the Schulz-Eyler transcription on Strauss' "Blue Danube Waltz." Miss Elvyn was, as ever, the charming, unaffected artist, whose readings are always distinguished by great brilliancy, a technic almost infallible and a taste and style quite captivating. The tenor Michail Michailoff failed to make a favorable impression; it was said that the uncertain condition of the weather had affected his voice, but though this may have been so, climatic conditions are not responsible for a bad, throaty vocal method, for absence of timbre throughout the entire vocal range, and for tightly squeezed out high notes, that were most distressingly dreadful to listen to; likewise making a caricature of the singer in the strenuousness of the physical effort to emit them. Besides, Mr. Michailoff's program was composed of operatic arias (with the exception of a group of Russian folksongs) and in a song recital such a style of program places a singer in the category of the passé artist, from the artistic point of view. The Russian songs were the most acceptable of the singer's offerings, notwithstanding the foreign operatic reputation one was led to believe Mr. Michailoff possesses from the heading to the programs, which designated him as "Russia's greatest tenor."

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The second annual Aurora Musical Festival, held at Aurora on May 14-15, was a great success, artistically and financially. The opening afternoon concert, on May 14, was given by the Chicago Symphony Orchestra, assisted by Mrs. Theodore Worcester, pianist, and John B. Miller, tenor. The evening concert enlisted the services of the Aurora Festival Chorus, Harry R. Detweiler, conductor,

**JOHN B. MILLER**  
TENOR  
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when Verdi's "Requiem" was sung, the soloists being Genevieve Clark Wilson, soprano; Rose Lutiger Gannon, contralto; John B. Miller, tenor, and Arthur Middleton, bass. Friday evening the closing concert was given; to the singing of "Hiawatha's Departure," by the Festival Chorus; to excerpts from "The Death of Minnehaha," and two groups of songs by the soprano and baritone. The soloists were: Alice Campel, soprano; Herman Barnard, tenor, and Dr. Hugh Schussler, basso.

Emil Liebling, always a favorite with Chicago audiences, gave a recital at Kimball Hall on May 11. Mr. Liebling's program was very comprehensive, containing fantaisie in G minor, by Bach; andante from sonata op. 24, by Von Weber; gavotte, op. 38, by Rubinstein; "Etude de Concert," by Moszkowski; two Chopin numbers; "Impressions," op. 73, by Grieg, and fantaisie, "The Ruins of Athens," by Liszt. Mr. Liebling, a mature musician and a pianist, who has long enjoyed the reputation of being one of America's foremost resident artists, played with all the charm and grace of the past master, and was received with great warmth and enthusiasm by his audience.

■ ■ ■

F. Wight Neumann will leave for Europe on the Deutschtland May 28 on his annual vacation, accompanied by his family. Mr. Neumann will attend the Wagner festivals in Bayreuth and Munich, besides visiting the country homes of Dr. Richard Strauss, Felix Weingartner and Madame Sembrich. Mr. Neumann will return to Chicago the latter part of September, and will open his season at Orchestra Hall, October 25.

■ ■ ■

The pupils of the Walter Spry Piano School will give a recital on Saturday afternoon, May 23, in Cable Hall.

■ ■ ■

The Bush Temple dramatic department presented "The Second Mrs. Tanqueray" at Bush Temple Theater on May 12, under the direction of Edward Dvorak, who is head of the dramatic department, and who played the part of Aubrey Tanqueray, assisted by the pupils, who assumed the various characters in the cast. A very creditable performance was given, reflecting the good work so far accomplished under the direction of Mr. Dvorak.

■ ■ ■

May 20, at the Studebaker Theater, the pupils of the school of opera and of the school of acting of the Chicago Musical College will present the garden scene from "Faust," and the fourth act from "Il Trovatore," under the direction of William Castle, and "A Flower of Yedo," a Japanese comedy, under the direction of J. H. Gilmore.

■ ■ ■

Adolf Weidig will give his annual class recital Saturday afternoon, May 23, at Kimball Hall; the program will be made up as usual by compositions by the pupils of Mr. Weidig.

■ ■ ■

Mrs. Theodore Worcester, who is by far one of the most finished pianists residing in the West, was the soloist with the Chicago Symphony Orchestra at the Aurora Musical Festival held in Aurora on May 14-15. Mrs. Worcester played the Grieg concerto (op. 16) with all the dash and brilliancy this charming work calls for and with a fine poetic understanding; the adagio was beautifully interpreted, the melodic line singing clear and definite at all

times against the orchestral accompaniment. The entire conception denoted the strong, virile and musically grasp of the characteristics of the work by this talented artist.

■ ■ ■

Mary Wood Chase presented two talented pupils in a joint piano recital at Calle Hall on May 15—Clara Kramer and Eric de Lamarter. Mr. de Lamarter played his own composition—a suite entitled "The Songs of My Canoe"—and is a very talented and promising young composer, as well as pianist. Miss Kramer, who is one of Miss Chase's assistant teachers, is an excellent pianist and played in a most creditable manner Beethoven's sonata, op. 27, No. 1; Chopin's nocturne, op. 31, No. 2, and etude, op. 10, No. 12; "Scotch Poem," by MacDowell, and valse, by Wieniawski.

■ ■ ■

The annual examinations of the American Conservatory began Monday, May 11, with the Normal department and will be continued during the following weeks. The public contests will take place as follows: Juvenile piano department, Saturday, May 23; intermediate piano department, Saturday, May 23; teachers' certificate class, Friday, May 29; collegiate class, Friday, May 29; violin department, Wednesday, May 27; vocal department, Tuesday, May 19; organ department, Monday, May 25; post-graduate recitals, Saturday, May 2, and Saturday, May 16.

■ ■ ■

The twenty-second annual commencement concert and exercises of the American Conservatory will take place Friday evening, June 12, at Orchestra Hall, assisted by an orchestra of fifty, under the direction of Adolf Weidig.

■ ■ ■

A complimentary recital is announced for May 18 at Kimball Hall by a little fourteen year old pianist, Kenneth F. Heun, pupil of Emil Liebling. Master Heun will play sonata, op. 27, No. 1, by Beethoven, and with second piano (played by Mr. Liebling) the andante and finale from concerto, op. 25, by Mendelssohn, and "At the Spring," by Jozefy-Liebling.

■ ■ ■

Frederick Carberry, tenor, has signed for a short tour with the Minneapolis Orchestra. On June 1, Mr. Carberry will give a recital before his school of singing in Milwaukee, and on June 2, assisted by his pupils, "In a Persian Garden," by Liza Lehmann, will be given, preceded by a miscellaneous program. On June 5 Mr. Carberry will sing in a production of "Isaiah," by Willard Patton, a part that Mr. Carberry created.

■ ■ ■

Concerning William H. Sherwood's recent Western trip the Kansas City Star and Times said:

Mr. Sherwood belongs to no school. He has adopted no special style. Yet he might be called the people's pianist for his appeal to popular appreciation of the lighter classical melodies; a musical missionary because he has done more to promote music and promulgate native ability than anyone else; and certainly he reflects honor on his kind and his country in that he has had the courage to diverge from the beaten path in music and present certain portions of his programs regularly from American composers.

■ ■ ■

Two pupils and former graduates of the William H. Sherwood School of Music have made recent successes abroad, Cornelia Rider von Possart (formerly Nealie Rider, of Dubuque, Ia.), who appeared recently at a Philharmonic concert in Berlin, and Luella Totten von Heinrich, who played recently with the Cologne Orchestra, of Paris, and who has written a symphony which is receiv-

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ing favorable recognition. Both these young artists studied for years privately with Mr. Sherwood, receiving all their foundational training with him personally and later taking the regular course at the school and graduating.

EVELYN KAESMANN.

**Mary Ingles James' New Work.**

A voice teacher of Boston, Mary Ingles James, a disciple of the late Madame Rudersdorf, has written a book called "Scientific Tone Production," which, on the title page, is termed "A manual for teachers and students of singing and speaking."

The author was seen by THE MUSICAL COURIER representative in her studios at Symphony Chambers, Boston, and was asked some questions by the scribe. Mrs. James stated that the book, which was prepared by herself during the period of four years, was really the output of her actual experience with various teachers of reputation, resulting in what she then had reason to believe was an irreparably ruined voice—her throat being so affected as to render singing or speaking an actual pain; that she then decided to set out to find the truth so far as the production of tone is concerned.

She said: "I went to Madame Rudersdorf, who was then attracting the attention of the world, as it were, for her superb method. I noticed that Madame Rudersdorf, in teaching me, adhered invariably to certain laws—simple but scientific—and to my great surprise taught me many things directly contrary to what others had adhered to."

"Then, is your method, or that of 'Scientific Tone Production,' entirely original with you?"

"No, but I do claim to have adopted the Rudersdorf method as a foundation, and to have built thereon my own structure. I have investigated thoroughly, so far as one is able to do in the province of the human voice, its physiological and mental sides, and the deeper psychological realm I have looked into with satisfying results in my actual daily experience in voice teaching here in my studio. You know many have theories, but few have attempted a genuinely scientific explanation. Before the book, 'Scientific Tone Production,' went to press I had it criticised by the finest authorities on anatomy to be found, so its statements are absolutely authentic."

The book is now in its second edition, and its praises come from surprisingly remote, as well as prominent, quarters. These chapters are included: Introduction; Exercises with Closed Mouth; Exercises with Half-Closed or Pursed Mouth; Exercises with Open Mouth; Fullness of Tone; The Vocal Instrument; Questions and Answers; Additional Exercises.

That the principles endorsed by Rudersdorf have been preserved by her favorite pupil, Mary Ingles James, is a fact highly valued. She has perpetuated what many have forgotten. This is a work of love on the part of Mrs. James, and so attested to by letters received by her from all parts of the world. Not one but many trips to Europe satisfied the author that she had gathered all of the valuable points relating to the Rudersdorf Method, and Mrs. James has the gift of telling what she knows and has demonstrated.

"It is simply a series of scientific lessons," wrote one teacher. The "Closed Mouth Exercises" are tersely explained, without gaps or inferences, and "This and the fol-

lowing chapter have been of inestimable value to me," wrote another enthusiastic teacher, adding, "and settled for all time the question of breath control for me."

Mrs. James begs the reader, otherwise pupil, not to think about pitch—a revelation to many. The psychological side is finely preserved and appreciated by the reader who thinks. She says: "The mind and body are mutually dependent," and adds these terse expressions: "Let there be no forcing. Power is only force focused"; "a muscle cannot move more quickly than the mind that controls it"; "Mind and muscle move together"; "Keep mental concentration foremost; the thought, hence the voice, must be focused." That Mrs. James avoids the use of the term, "chest quality," is most refreshing. She goes on to say, "Vibration and resonance are frequently confounded," and then explains. The question was asked: "Why, Mrs. James, do you place the tenor voice first in the order

—showing how full her experience has been. Testimonials have come from everywhere. By many teachers and pupils in schools and privately it is used as a valued text book, while it is read by many laymen who wish to inform themselves on such matters. "The work's popularity has exceeded my highest anticipations, and I am grateful indeed for the hundreds of kind expressions of its usefulness," said Mrs. James.

**Frederic Mariner's May Recitals.**

The second in the May series of piano recitals at the Frederic Mariner studios, 37 West Ninety-second street, took place Thursday evening of last week. The program was presented by the youngest students, all of them small children. Helen Sonn, eleven years old, opened the program, playing a scherzo, by Kullak, and Hungarian dance, by Behr. Later in the evening the same little girl played "Rainy Days," by Liebling; "Maienliebe," by Schulz-Weida, and "March of the Pilgrims," by Nevin. Like all Mariner students, the girl played without notes, and in all that she did demonstrated remarkable tonal power and memory.

Much attention was paid to the playing of the seven-year-old Marcelle Trotin, daughter of Madame C. Trotin. This was the first appearance of the child in recital, and her selections from the melodious studies of Mrs. Virgil established her control over certain conditions related to technic, repose, and mental equipment.

Wilson Jewell, ten years old, proved a sturdy little player, whose performances on this occasion, as at other times, afforded much interest and enjoyment. His best number was "L'Avalanche," by Heller.

With thirteen-year-old Victor Ainsley, Mr. Mariner illustrated the simplicity of his fundamental training and its application. Master Ainsley, in his numbers, once more evidenced that Mr. Mariner is a very progressive teacher and a master who embodies teaching principles that must bring results.

Ivis Thompson and Sadie Smith completed the list of little players at this recital. Both were announced as pupils of an assistant instructor, John Henschel, who is training in normal work with Mr. Mariner. Both of the youthful players impressed the audience, and both revealed that skill and musicianship long associated with Mariner pupils.

**Prague Opera Festival.**

(By Cable.)

PRAGUE, May 18, 1908.

The Dresden Opera ensemble, under Schuch's splendid leading, had a memorable triumph here at the opening of the May Opera Festival. The performance was "Tristan and Isolde."

G.

Hamburg's operatic novelties this season were not successes. The new works consisted of d'Albert's "Tiefland," the same composer's "Tragaldabas," Siegfried Wagner's "Sternengebot," Gorter's "The Sweet Poison," and Richard and Wetz's "The Eternal Fire."

The annual Lithuanian festival will be held at Tilisit June 5, 6 and 7.

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## MUSICAL NEWS OF BROOKLYN.

A concert by the Swedish Glee Club, of Brooklyn; a musicale by the Conservatory of Musical Art at the Girls' High School; a recital by pupils of the Grosse-Thomason Piano School, and a children's entertainment by the Brooklyn Arion, were the events of the past week.

The concert by the Swedish singers took place at Association Hall, Thursday night, and was under the auspices of the Brooklyn Institute. Arvid Akerlund was the conductor. Marie Sundelius, soprano, assisted and Seth Aberg played the piano accompaniments. The program opened with the characteristic march from "The Wedding at Urfasa," by Soderman (vocal arrangement) and closed with "Olav Trygvason," by Reissiger. Grieg, Sjögren and other Scandinavians were represented in the list of numbers. The club sang beautifully, and a good word must also be recorded for the soloist.

The Conservatory of Musical Art, which is directed by two sterling musicians—Arthur Claassen and Leopold Winkler—arranged a fine program for the concert given at the Girls' High School Friday afternoon. Lilian C. Funk, soprano; Louise Schippers, soprano; Edith Magee, contralto; J. Louise Manning, pianist; William Graff King, violinist, and Mr. Winkler himself as a "star" performer, united in presenting music that could not fail to inspire the audience. Miss Manning (a pupil of Mr. Winkler) and Mr. King played the Grieg sonata for violin and piano in G major; Miss Funk, who is a pupil of Mr. Claassen, sang songs by Liszt and Brahms; Miss Magee sang songs by Schumann, and Miss Schipper was heard in songs by Strauss and Mrs. Beach. Mr. King played the Schubert "Ave Maria" and the serenade by Pierné, and Mr. Winkler closed with "La Fileuse" by Raff and the Schubert-Tausig "Marche Militaire." Mr. Claassen played accompaniments for the singers.

The Arion Kinder-Chor sang two and three part choruses, by classic and popular composers. Bachenberg's arrangements of Barnby's "Sweet and Low" and Mozart's "Cradle Song" were the most artistic heard at the matinee which took place Sunday afternoon. Boys and girls who come under such uplifting influences cannot go wrong. Such an affair as that planned for the little men and women for the entertainment of their elders is better than a namby-pamby Sunday school lesson, usually taught by some young lady in her 'teens who knows no more about the Bible than the infants she would enlighten.

A concert at the Clinton Avenue Congregational Church, May 12, interested several hundreds of people, the solo singers of the choir, assisted by the Victoria Ladies' Quartet and M. Paulding de Nike, cellist; Herbert S. Sammond, accompanist, giving the program. This consisted of miscellaneous numbers, followed by "In a Persian Garden." F. A. Weismann, tenor, sang with warmth. Mrs. Albert E. Chandler, soprano, sang with pleasing voice, and the

Victoria Ladies' Quartet (Caroline Polhamus, Lucy Benedict, Emelie A. Knapp and Marguerite C. Dunlop) looked well and sang equally well. James F. Nuno sang with heartiness and effect; he is a pronounced favorite of this church. Mr. De Nike played artistic cello soli, and Mr. Sammond was a sympathetic accompanist.

Robert G. Weigester's Brooklyn chorus gave an excellent concert at the Baptist Temple May 12, a miscellaneous concert program preceding the singing of "The Rose Maiden." The chorus numbered some 200 mixed voices, and there was an orchestra of forty pieces. Ethel B. Falconer, soprano; Lillia Snelling, alto; Edward Barrow, tenor; J. Humbert Duffey, baritone; Kathryn P. Gunn, violinist, and Gertrude H. Cobb, accompanist, constituted the assisting forces. Mr. Weigester is a notable figure as leader, and he conducted with clearness and vim; the consequence was an excellent choral performance. Miss Falconer sang with very good effect. Miss Snelling made most of "O Don Fatale." The reappearance of tenor Edward Barrow, after an extended stay in the Middle West, showed him the same artist as of old, and Mr. Duffey sang with sonorous and expressive voice. The concert was a tribute to the skill of Conductor Weigester, who in four months has produced noteworthy results. A large audience attended.

Adolf Whitelaw, violinist, and Graham Reed, baritone, united in a recital at the Brooklyn Conservatory of Music, Brooklyn avenue and Lefferts place, Friday evening, May 15

### Gebhard's Gavotte.

While living in Vienna studying with Leschetizky, Heinrich Gebhard went often to a certain wealthy and musical house where many artists met. Gebhard was always the central figure. As it was generally known that Gebhard was rather absentminded, the fun of the evening was generally improvised rather than laid out according to any set program.

For instance, on one occasion the talented guests arranged a ballet, and on another they enacted an opera. The opera, by the way, was Gluck's "Orpheus," and Gebhard impersonated Orpheus himself. When it came to the end, to the celebrated aria, "Furien, Nein," he was so infatuated with the music that he sang "Furien, Fein"; this loses, of course, some of its zest to any except a German ear, to which it is immensely funny.

Gebhard had been known for a long time as a very earnest student while with Leschetizky at Vienna, when, mirabile dictu! he suddenly changed his attitude and in the midst of his work, without any warning, he left for Venice to take two months' vacation. On his return, however, it was found he had not been idle, for he brought with him an original composition which he had finished while in Italy. With it he entered the competition and gained one of the first prizes, the prize being a Leschetizky photograph with inscription, which Gebhard today highly prizes. The composition was Gebhard's well known gavotte, played so much today by concert pianists.

### Philadelphia's Coming Musical Event.

PHILADELPHIA, May 16, 1908.

"Andon," a composition, the literary content of which is not only by a Philadelphian, John Luther Long, but set to singularly beautiful music by Philadelphia's talented adopted citizen, Wassili Leps, the Russian conductor, composer and pianist, will be given under the auspices of the Browning Society at the South Broad Street Theater on Tuesday evening, May 26. The chorus will be made up from members of the Philadelphia Operatic Society, and the orchestra composed of members of the Philadelphia Orchestra, with Franceska Kaspar, the talented young soprano from Washington, D. C., and Nicholas Douty, the well known tenor. Mr. Leps will, of course, conduct.

In passing, one may say that "Andon" was first given in concert form by the Philadelphia Orchestra, under the direction of the late Fritz Scheel, in Philadelphia, December 22-23, 1905. In the performance to be given on May 26, however, the work will be produced in operatic form, with scenery, costumes, etc.

Miss Kaspar, possessing, as she does, an unusual combination of artistic, musical and temperamental qualities, and furthermore is indeed fair to look upon—is, in consequence, singularly qualified to meet the demands required in the interpretation of Dream Dust, the Japanese maiden in the "Andon" story, which is as follows:

Dream Dust, the maiden, sits beside her failing night lamp, waiting, with the ready sword to die when that light shall die. For she has lost her love. The ghosts of life enter and protest, in many arguments, that love is not best, but life. Her answer is that love is all. In despair they call the No—the principal of love itself. He enters and commands the maiden to live.

But piteous Life, willing to co-exist so splendid a creature that life is best, leads her up a steep and solemn hill until she cries out with weariness. Then he shows her that the hill is of her skull, and those she crushes beneath her feet other lives of hers. He teaches her that this life has grown so exquisite that she feels all the joy and all the pain which all these lives beat at her feet once felt. It is the law that sorrow answers joy. He gives her many choices of lives which may be happier for her than this she lives, but she is not won until he lifts a broken skull into her sight, from which she shrinks, and which he drops and makes to clatter down to the dark. At the same instant he shows her, in the rising sun, her beauty on a cloud. And then he asks her whether to the uttermost particular, she would be other than the exquisite thing she is. She answers in her song, "Not Back Where Was the Fire Which Died—But Forth Into the World!"

During the past season, Miss Kaspar appeared with notable success with the Philadelphia Orchestra, under the direction of Carl Pohl. Her first engagement with that noted organization being in Wilmington, on February 13, and her second in Washington, on March 3—on both occasions her success being immediate and pronounced.

### John Young in Five States.

John Young, the tenor, is making a record this month. His past and future bookings include visits to five States, as follows: May 4, 5 and 6, Macon, Ga., festival; May 8, recital, Raleigh, N. C.; May 13, concert, Bloomfield, N. J.; May 15, concert in Pomfret, Conn.; May 18, concert in New Brunswick, N. J.; May 21, festival, Geneva, N. Y.; May 23, 24 and 25, festival at Winston-Salem, N. C. Mr. Young will begin June with a concert at Flemington, N. J., June 4.

The first East Prussian Music Festival took place at Königsherg early in May.

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HOTEL NOTTINGHAM,  
BOSTON, MASS., May 16, 1908.

"Will the audience kindly remain seated, and the ladies refrain from putting on hats and wraps until the close of the program," was a foot note found on a recent concert program, yet notwithstanding this courteous appeal the usual stir began when part second was two thirds over, disturbing those who desired to show respect by listening attentively, besides being unkind to those furnishing the program. The usual plea, "I paid my money, and so have the privilege of withdrawing as I choose," was not in order at the concert in question, as the entire audience was present by courtesy of the one whose pupils were appearing; in short, the people were nothing more nor less than guests of the occasion. And this in "musical Boston!"

The closing program of Anna Miller Wood's pupils proved an event of special interest to a very large and representative audience in Steinert Hall on Wednesday afternoon. Balcony, boxes and floor were well filled, and enthusiasm began with the first singer on the program—Carolyn Boyan Lomas—who showed such a beautiful voice and such a finely intelligent use of her powers as a singer. The opening chorus, "The Brook," Faure, and a set of songs by Arthur Foote, "The Meadow Rue," "The Columbine" and "The Cardinal Flower," with solo parts by Mrs. Lomas, closed the ensemble work, and was done with excellent effect. All of the pupils, Lillian Edwards, Winnifred Starr, Phyllis Lindsey, Editha Bullard, Ethel Hopkins, Anita Parker, Llewella Olafson and Nativa Mandeville, showed individual growth since last heard, in the various studio recitals which Miss Wood affords her pupils, resulting in charming ease and abandon very noticeable in each and all. The tones were free, resonant, and all of the songs sung were more than merely vocalized. They embodied merit in their interpretation, and musical feeling. Phyllis Lindsey, Editha Bullard, Llewella Olafson and Nativa Mandeville were positively charming in all they did. Miss Mandeville's group was: "Una Voce poco fa" ("Barbiere di Siviglia"), Rossini; "Chantez, riez, dormez," Gounod; "Chanson Provençale," dell' Acqua. Her work was professional in its artistic rendering. Mrs. Lomas' couplet, "L'Heure de Pouppe" (Holmes), and Chaminade's

"Le Noel des Oiseaux," were likewise most effective. In all the pupils did, Anna Miller Wood was foremost in the minds of the listeners. All of the work showed well her sound worth as a trainer of beautiful voices, as well as being a potent factor in the higher development of young women who may come under her influence. Miss Wood furnished the accompaniments, which were charmingly done. Miss Wood intends making a trip to the Pacific Coast, where she will concertize, probably until October, when she will resume her Boston work.

The usual lesson was going on in E. Cutter, Jr.'s, Newbury street studios, the pupil singer with the violin obligato, and Mr. Cutter, himself, at the piano. A silent listener sat by, noting Mr. Cutter's ability to get the singer to "rhyme," as it were, with the violinist, and the latter to play to the singer. It grew interesting to observe his quick ear, when the two were not actually en rapport, yet to the listener it sounded most inspiring. They were preparing a song, which to the initiated seemed already perfectly sung, so far as beautiful tonal qualities and rhythm were concerned. "Perhaps," thought the listener, "the tempo is not right," but Mr. Cutter was working for that "finish" and artistry which he exacts from his pupils before they complete a song. "In fact, you never looked aghast at her teacher when she heard him say this. He began on an aria, and had her sing and resing it until with beaming face she finally sensed just what her teacher wished her to. "Oh, I hear my tones now, and I feel I might sing to the skies," the exuberant lady said. "I have learned more about beautiful tone and how to make it than I ever dreamed of before"—and she began to count the European teachers she had had, before dropping into the Cutter studios. A bass singer came in. The listener was asked to remain, and then heard a lesson which will not soon be forgotten. The usual throaty, guttural growl, which the average basso is quite sure belongs by right to him, had disappeared, and a resonant, singing, musical tone was heard. "Will you go out of town, Mr. Cutter, for the summer?" was asked. "I have so many applications for teaching my method, I have concluded to be in my studio most of the summer. Of course, I shall run out to my camp a day or so, now and then."

The concert for the benefit of the fund for the German Old People's Home, held at the Hollis Street Theater last Sunday evening, was interesting to a large crowd gathered there, both for the worthy cause and the attractive program. Those taking part were Margaret Gerry Guckenberger, contralto; Bernhard Listemann, violinist; a chorus of 200 male voices, from seven of the leading German societies of Boston; twenty-five members of the Boston Symphony Orchestra and those of the Philharmonic Society, with William Kraft, concertmaster, and Benjamin Guckenberger, conducting. The chorus singing was noteworthy for its volume, yet balance and expression, the attacks being firm and co-operative. The unaccompanied "Ziel hinat," by Dreyfus, was splendidly received, but the best work showed in Abt's "Siegesgesang," when Mr. Guckenberger's baton brought out fine

effects from his men. Mrs. Guckenberger's singing was a great treat. Her musically dramatic nature showed par excellence in the great battle aria by Max Bruch, and with her glorious voice, schooled in every modulation, and fine diction, she made a deep impression. She was accompanied by the orchestra. Of Bernhard Listemann's playing there can be nothing added. Mr. Listemann is known to everybody surely on this side of the Atlantic as a master musician. The orchestral numbers consisted of the overtures, "Euryanthe" (Weber) and "Merry Wives of Windsor" (Nicolai), and the "Coronation March," by Svendsen. The final, "My Country 'Tis of Thee," was a great ending to an excellent program.

"Mignon" was put on at Jordan Hall last Monday evening by the New England Conservatory's School of Opera, assisted by the Conservatory Orchestra and a selected chorus, under the direction of Signor Vallini, with Armand Fortin as stage manager. The performance was in behalf of the Chelsea Relief Fund, which, judging from the size of the audience, is believed to have been generously contributed to. Mabel Stanaway took the role of Mignon, and gave a good presentation of the part. Sarah Fisher as Filina was most excellent, her work in every way being professional, and charming, as to singing, acting and costume. She possesses a beautiful coloratura voice, possibly yet needing more "support," but which served admirably for what she felt. Messrs. Plançon and Mogan were good, and Miss Swartz disclosed real musical feeling in her small part. The chorus was well drilled, and detail everywhere showed attention. Signor Vallini convinced all of his ability in directing.

Timely and catchy music prevails in the new operetta, "The May Queen," book and lyrics by Abbie Farwell Brown, and the music by Helen A. Clarke, which a score or more stage children of the Dorothea Dix Hall Association of Boston gave in Jordan Hall on Thursday evening. The performance was another Chelsea benefit, and a hall filled with people interested in child-work sat through the concert. Several of the little tunes had to be repeated, even more than once, and not only because a winning child sang them, but as well on account of the real musical rhythm therein. Miss Clarke, who is responsible for this part of the work, shows decided ability in writing for children's voices, and one would judge that she could tell many things in music. "In Dreamland," another little musical act, was given by the children, the same evening.

The final recital by pupils of Marie L. Everett at the Copley had the assistance of Hermann Goldstein, violinist, of the Boston Symphony Orchestra. There was a long program representative of the Italian school; Mozart, Tosti, Ponchielli; songs in English; Mrs. H. H. A. Beach, Max Strange, A. Needham, F. Norton, Bemberg, Clayton Johns, Dr. Arne; French and American school; Massenet, Gounod, Tschaikowsky, Charpentier, Le Roux. Alice Jewett, who sang songs in both English and French, is one of Miss Everett's model students, having a pleasing soprano, which showed well in a beautiful French accent. Miss Goldstein, Miss Carlow, Miss Thurston and Miss Gilman all manifested artistic skill, and some of these are filling church positions of note in the East. Miss Gilman's voice is a dramatic soprano, of special beauty.

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Booklet "Of Interest to Those Who  
Desire to Sing" mailed on request.

Ruth Cady has already been giving concerts, having been on a six weeks' tour the first of the season. Miss Cady's command of method was noticeable in her warm, full tones, which proved such a delight to all who heard her. Her French and Italian songs, widely differing in interpretation, showed her versatility. Miss Everett will spend her summer in the Middle West.

The annual concert given on Tuesday evening by the Jamaica Plain Singing Club had a "capacity audience." There were seventy-five voices in the chorus, which was heard in several numbers. The soloists were: Mrs. Robert N. Lister, soprano; Mrs. Guckenberger, alto; Robert Martin, tenor; Nelson Raymond, baritone; Bernhard Listemann, and Frank Luker. Benjamin Guckenberger was the conductor. The following comes from a critic:

Mrs. Lister's solo parts were finely adapted to the range and sweetness of her voice, and were given with an excellence that made her enthusiastically received. Mrs. Guckenberger gave her many admirers an opportunity to hear her in a part which revealed the richness and power of her voice. A feature of the concert which caught the enthusiasm of the audience was the masterful violin playing of Bernhard Listemann. Both of his selections were received with ringing applause. \* \* \* Mr. Guckenberger conducted in his excellent way, and the concert served as another of the club's pleasing and successful musical events. Mrs. H. H. A. Beach's "The Chambered Nautilus" was the chief work presented.

Albert Debuchy announces a series of orchestral concerts of French theatrical and romantic music to be held at Tremont Temple next season. Madame Calvé has been engaged for the first of these, set for Tuesday, November 17. It is duly recognized by our best musicians, and those who love music for its own sake, that Mr. Debuchy's revival of certain works, even though played once upon a time in Boston, is praiseworthy. A composition need not necessarily "die" because it has been previously performed. Mr. Debuchy recognizes the fact that "musical Boston" may enjoy works played for the second, and even third, time, and he has aroused refreshing interest in the charming programs played here this season. His fall series will be highly welcomed.

Thursday evening, May 14, the usual Faletti Pianoforte School pupils' recital took place. The program opened with ensemble work by ten pupils, followed with playing by Glenn C. Clement, Maudie Lamplough, Amos Moody, Lillian Connelly, Rebecca Browne, George Barrett and Raff's Orchestra vorspiel to Shakespeare's "Macbeth," C minor (arranged by MacDowell), played by Mabel C. Stone, Anna E. McKee, Laura L. Martin, Myrtle L. Jordan, E. M. Whittredge, Catharine M. Cazale, Leo K. Andrews, Anne H. Winchester, J. Bayard Currie, Oscar C. Henning.

Mary Desmond, who is teaching at 6 Newbury street in the H. G. Tucker suite, will probably spend some of the summer season singing on the north shore. Miss Desmond's pupil, Miss Maguire, of Pawtucket, although having begun lessons with Miss Desmond only this season, is already showing excellent results, and her teacher believes that she has professional possibilities. Miss Desmond, herself, has had the best of foreign training in all ways, and is a fine example to her pupils of presence, dignity and poise, aside from the beautiful voice which she possesses, and the pronounced taste with which she uses it.

The third concert in the People's Temple oratorio course was given as usual by the chorus directed by Robert N. Lister. Mendelssohn's "Hymn of Praise," and Gounod's "Gallia" was the program, sung by sixty voices and these soloists: Mrs. Lister, Elizabeth Lister, William Hicks, tenor, and J. D. D. Comey, presiding at the organ.

Virginia Listemann is at present singing in a twelve weeks' tour over the West and South, her engagement being a direct result of a similar tour taken before she came to Boston, when she was with the same orchestra. Miss Listemann is singing this week in Birmingham, Ala. Her route extends as far as Winnipeg, Canada, including all of the chief cities of the West.

Caroline Gardner Bartlett's pupils' closing recital for the present season will take place at The Tuilleries, 270 Commonwealth avenue, on May 30, at 11 o'clock. Clara Tipper, known as a musician who is a true artist at the piano, will accompany Madame Bartlett's pupils.

Mrs. Hall McAllister is widely known for her musical management culminating for two seasons past in the most brilliant local concerts Boston has ever enjoyed, when the Somerset series so ably promoted and managed by Mrs. McAllister came off, as all remember. Mrs. McAllister will teach voice on the North Shore during the summer, and probably manage a few choice artists as usual.

The Pierian Sodality of Harvard University will celebrate its one hundredth anniversary and the Glee Club will celebrate its fiftieth in a joint concert in Sanders

Theater, Cambridge, on the evening of Friday, May 22. The program will consist of music by composers either studying at Harvard or graduated from there.

The popularity of the "Pop" concerts is unabating. Gustav Strube continues as the conductor, or until May 29, after which Mr. Kautzenbach will assume the conductorship. Mr. Strube is much admired, both for his program making and his manner of conducting. The program on Saturday evening included: March, "Frisch drauf los," Blon; overture, "Semiramide," Rossini; waltz, "Prés de Toi," Waldteufel; selection, "The Merry Widow," Lehár; overture, "Rienzi," Wagner; ballet music from "Queen of Sheba," Goldmark; selection, "Carmen," Bizet; march, "Pomp and Circumstance," Elgar; overture, "Martha," Flotow; waltz, "Velvet and Silk," Ziehrer; march, "Under the Double Eagle," Wagner.

Alice Wentworth MacGregor has issued invitations for an evening with Debussy at her Beacon street residence, when Wilhelm Heinrich and Mrs. MacGregor will collaborate in a highly interesting program, the former being intimately acquainted with the composer.

The reopening of the Castle Square for another season of opera by the old last season favorites shows how opera loving Boston is really becoming. The work will again be under William C. Masson's excellent management. This coming week's bill will include "Il Trovatore" and "La Traviata." J. K. Murray, Clara Lane, Louise Le Barron, George Tallman, Harry Davies, Tom Greene, Francis Boyle and others are booked to appear.

The concert by the New England Conservatory orchestra and violin sight playing combined, assisted by advanced students, took place Saturday afternoon in Jordan Hall. There was a good program carried out by a number of pupils.

Mr. and Mrs. Timothée Adamowski will sail for Europe on June 3. On their return, they will go to Bar Harbor for the late summer.

Laura Webster and Mary Stowell presented two talented pupils last week at Potter Hall in Marjorie Patten, cellist, and Claire Forbes, pianist, who met a crowd of enthusiastic hearers. The two little artists are very young girls, but well known for faithfulness to their chosen instruments. Miss Forbes is but twelve years old, and Miss Patten about fourteen. Both girls reflected a great deal of credit on their teachers, showing how well they had been taught by them.

The Verdi Orchestral Club gave a concert in aid of the Chelsea sufferers in Chickering Hall Tuesday evening. All of the participants volunteered their services. John K. Flockton conducted.

Cards are sent out by A. Laura Tolman for a musical—the program to be furnished by the Tolmanina Trio—to take place at Miss Tolman's residence, at Winchester, Mass.

WYNNA BLANCHE HUDSON.

#### Russell's Summer Normal Classes.

To meet the requirements of many teachers who are using the Russell courses of music study, the author, Louis Arthur Russell, director of the Normal Institute of Music, at Carnegie Hall, has laid out a well defined course of lectures and lessons for the five weeks beginning June 29. The general plan of work as shown by the prospectus is as follows, including work for advanced students and for teachers:

Private instruction for singers and piano players is also included in the summer course. The class and lecture schedule is: Piano—Normal class for teachers (Russell books); technic class; fundamental and advanced; interpretation; ensemble class; four and eight hand; sight reading, etc. Vocal—Music reading; solfège; time; ear training, etc.; Normal class for teachers; theory of class teaching, etc.; choral practice; part songs, etc.; class; vocal technic; vocal culture; physical culture, etc. Theory—Class in analysis; form and harmony; elements of music; history; biography. Lecture course (summer session)—English diction; the teaching of singing; physical culture for singers; fundamental principles in piano teaching; the essentials of piano technic; the varieties of piano touch; embellishments of music. Recitals are given weekly. Inquirers will receive full information by addressing the secretary of the school at Carnegie Hall.

The chamber music festival at Freiburg was held early in May. Schubert's "Forellen" quintet, Brahms' clarinet quintet, and quartets by Beethoven, Debussy, Dohnányi, etc. (also Beethoven's septet), were among the works produced.

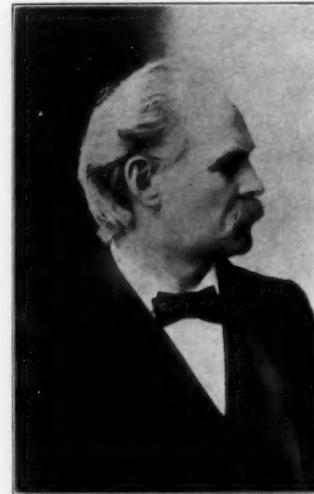
#### OBITUARY.

Robert Goldbeck.  
(Special to THE MUSICAL COURIER.)

St. Louis, Mo., May 16, 1908.

Dr. Robert Goldbeck, one of the musical directors of the Strassberger conservatories in St. Louis, died at 2 a.m., Saturday, May 16. He was teaching at one of the conservatories May 9, and at that time complained of feeling indisposed. Dr. Goldbeck was suffering from enlargement of the liver. The deceased is survived by his widow (née Haenchen), two sons and a daughter, Roberta. The funeral services will be held at the Southside Conservatory, Monday afternoon, May 18. The remains will be cremated.

Dr. Goldbeck, once widely heralded as a concert pianist, was born in Potsdam, Prussia. He received his first



DR. ROBERT GOLDBECK.

music lessons from Litoff and Louis Koehler, his uncle, author of the "Koehler Piano Studies." After performing with marked success before His Majesty William IV, and after a severe examination by Meyerbeer, he was sent to Paris under the patronage of Alexander von Humboldt, to complete his musical studies. He made repeated tours of the Continent, and in London was for years the guest of the Duke of Devonshire, and then came to America, but returned to London, passing a few years more among the English nobility, producing his opera, "Newport," at the Devonshire House, under the auspices of the Duke of Devonshire, Teresa, Countess of Apponije and Alexander von Humboldt. Since September, 1889, he has scored enormous success in Germany. In 1891 he was selected director of the Conservatory of Music in Berlin, and in the same year Dr. Goldbeck secured the first prize for his compositions at Stuttgart. In 1898 he was secured as piano soloist for the Theodore Thomas Chicago Orchestra. In order to complete his work, "Encyclopedia of Music," he found it necessary to return to London and remained there four years. In 1902, while at London, Goldbeck received a cable from Clemens Strassberger, to teach for him at his conservatory. This Goldbeck accepted, and since then has made his home in St. Louis. Dr. Goldbeck was in his seventy-third year.

#### Walter Gilman Berg.

Walter Gilman Berg, associated with the Lehigh Valley Railroad for the past quarter of a century, was a son of the late Albert W. Berg, prominent in New York for many years as organist, composer and teacher. The deceased railroad man was a brother of Lillie d'Angelo Berg, a singing teacher residing in New York City, actively identified with several musical and social clubs. Besides his sister, Mr. Berg is survived by two brothers, Albert Ellery Berg, author and dramatic critic; Louis de Coppel Berg, an architect; his aged mother, and two small children. The remains of Mr. Berg will be interred in the cemetery at Burkesville, Va., beside those of his wife, who died several years ago.

#### Mary Tracy.

A very sad death was that of Mary Tracy, a young pianist and accompanist, long associated with the Chicago Irish Choral Society as its official accompanist, and otherwise known in the musical world as a very competent and musically pianist and accompanist. Miss Tracy was stricken with ptomaine poisoning on May 9, and in the emesis which followed a blood vessel burst, causing almost immediate death. The funeral was held on Tuesday, May 12.



PHILADELPHIA, May 18, 1908.

While all the concerts and recitals of the season given by foreign artists who have been "touring the States" have long since come to an end, the city's musical activity is keeping up to a surprising degree. To attend a few of the many recitals now being given in a quiet and unassuming manner by our local musicians is to have one's eyes suddenly opened to the talent and thorough musicianship in the community. One cannot help feeling that the musicians of Philadelphia have too much of the retiring Quaker in their system. They are supplied with knowledge and emotion. They have the tools of technic at their command, but their light is hid under a bushel. They and their achievements are hardly known in their own city.

The Hahn String Quartet, which is the most active organization of its kind in Philadelphia at present, gave a concert at Perkiomen Seminary, Pennsburg, Pa., on Monday evening, May 11. The concert was altogether successful.

The second concert by the organ pupils of Frederic Maxson was given May 12 at the First Baptist Church. Arthur B. Jennings, organist at Houston Hall, University of Pennsylvania, played the Bach great G minor fugue. Norman T. Eachus, organist at the First Christian Church, played a Mendelssohn sonata. F. Raymond Maxson, organist at Covenant Presbyterian Church, played "Grand Chœur," C major. Hollins, Frank C. Haenle, organist at St. Luke's M. E. Church, played sonata No. 3. Guilmant, James E. Corneal, organist at Bethany Presbyterian Church, played "In Paradisum," Dubois, and toccata from Widor's fifth symphony. Frank N. Oglesby, tenor, assisted with several vocal solos.

Helen Townsend, pianist, gave a recital on May 12. She was assisted by M. Grace Townsend, Sarah Lee Bullock, Lillie Lee Bullock and Mary Harlowe.

The musicale given in Colonial House, Haddonfield, on the twelfth was under the auspices of the Haddonfield Fortnightly Club. Those taking part were Marie Lodge Myers, Frances Dell Myers, Ella Frances Dance, Ellen Vinton Ford, S. P. Ziegler, Faye M. Weber and Mrs. James H. Eyster.

At the musical given at Griffith Hall Tuesday evening, May 12, a varied program was presented by Dorothy Johnstone, harpist; Marion C. Riche, pianist; Laura Lemmon, Irene Merritt, sopranos; Marguerite Loft and Elizabeth Quimby, contraltos.

The Harrisburg Choral Society presented "Hora Novissima" on May 15, under the direction of W. W. Gilchrist, of Philadelphia.

Wednesday evening, May 13, the Philadelphia Operatic Society met for the first rehearsal of "The Huguenots," which the society intends giving at the Academy of Music in the fall. Before the rehearsal began, President Curtis read an interesting paper on the opera, by way of introduction to the society's work. The paper was so much appreciated that a vote was taken to have it printed and copies distributed to members of the society.

A chorus of one hundred voices, under the direction of George B. C. Thomas, sang Mendelssohn's "Hymn of Praise" at Centenary Methodist Church on May 14. A quartet of well known singers gave distinction to the solo parts. They were Abbie R. Keely, soprano; Susanna

Dercum, contralto; Phillip W. Cooke, tenor, and Henry Hotz, bass.

The Hahn String Quartet gave its last concert of the season on Friday evening, May 15, at Griffith Hall. Frederick Hahn, violin; Lucius Cole, violin; Harry Meyer, viola, and William Schmidt, cello, make up this excellent organization. Lillian Briggs Fitz-Maurice, pianist, assisted at Friday's concert. The Godard quartet and Grieg quartet, op. 27, were played. Mr. Hahn and Mrs. Fitz-Maurice also played a sonata by Sjögren. This season has been a very successful one for this Quartet, which must now part for the summer, as Mr. Hahn will sail for Europe early in June.

A concert was given on May 15 by the first and second grade students of the Metropolitan College of Music, Romaine Callender, principal. While these younger students do not attempt any of the great compositions, yet their work is most satisfying, as they show that they have a full understanding of the music they are playing. Those taking part were Elizabeth Burton, Helen Godshall, Pauline Gray, May McDade, Fern I. Boss, Charles Burton, Josephine Robinson, Myrtis Tichenor, Kathryn Moore, Matilde Cook and Frank Nelsus.

Among the notable recitals of the past week was that given on Friday, May 15, by Margaret Gough and Katherine Steerhoff, pianists, assisted by Sarah Lee Bullock, violinist, and Helen Sanderson Delaney, vocalist.

A three days' music festival, to take place May 15, 16 and 17 at the Lutheran Church of the Incarnation, opened on Friday evening with a varied concert given by the choir of fifty voices. Monday evening the Hahn Quartet will play and Wednesday evening the festival will close with Mendelssohn's oratorio "St. Paul."

A contest for a diamond medal took place at the Philadelphia Musical Academy on Saturday, May 16. All pupils who had been rewarded with a gold medal at some past time were allowed to compete. The judges were John Himmelsback, Thomas A'Becket, and Samuel Hermann.

The first of a series of organ recitals was given on Saturday afternoon by Ernest Felix Potter in St. Michael's Church, Germantown. The programs for these recitals embrace works by Bach, Mendelssohn, Freyer, Thiele, and several novelties by little known composers.

An invitation recital by the pupils of Uselma Clarke Smith, Jr., was given on Saturday evening, May 16, at the Fuller Building. The pupils taking part were Beula Elston, Frank Mancill, Louise Sterrett, Hanna Cross, Pauline Holl, Frances Robbins, and Ella Bossert.

A pupils' concert was given May 16 by the Leefson-Hille Conservatory at Musical Fund Hall. The addition of the pupils' orchestra, under the direction of Gustav Hille, added greatly to the pleasure and variety of the program. Certificates were presented to the following students: Fannie Fronefield, Emily Muench, Philadelphia, Pa.; Fannie Fronefield, Wayne, Pa.; Alice Zahm, Philadelphia, Pa.; Elsie Hartzel, Chalfonte, Pa.; Edna Reisser, Philadelphia, Pa., and Caroline Quintin, Philadelphia, Pa.

The program follows: Overture, "Freischütz," Von Weber, Pupils' Orchestra; "Concertstück," for piano and orchestra, Chaminade, Margaret Hovey; "Gypsy Serenade," for violin and orchestra, Wernicke, Nathan Cohen; recitative and aria from "Queen of Sheba," Gounod, Fannie Fronefield; piano soli—(a) "Canzona" (Chopin-Sgambati), (b) "Rustle of Spring" (Sinding), (c) "A

la bien Aimée" (Schütt), Rhea Silberstein; "Andante Largamente," for orchestra, by Grace Graf; "Hungarian Rhapsodie," for violin and orchestra, Hauser, Richard Lucht; "Polacca Brillante," for piano and orchestra, Von Weier-Liszt, John Thompson; intermezzo from ballet, "Naila," Delibes, Pupils' Orchestra.

A violin recital was given by Samuel Green on Monday evening, May 17, under the auspices of the Philadelphia Conservatory of Music. Mr. Green played the Spohr concerto, No. 8, and compositions by Dont, Bach and Haydn. Those assisting were Ethel Flynn, soprano; Edward Hoffmeister, pianist, and Albert Zinger, violinist. Violin duets by Messrs. Green and Zinger were a feature of the program.

A recital was given by the Capital City Ladies' Quartet, pupils of J. Henry Kowalski, Saturday evening, at Mr. Kowalski's studio. An enjoyable program of solos and part songs was rendered by the Quartet, which consists of Rozelle Connelly, soprano; Elizabeth Huselton, soprano; Florence Biddle, alto, and Jennie Bachmann, alto.

A concert was given May 17 by the Harmonie Society for members and their friends. The soloists were Emma Opel, soprano (formerly of the German Theater); Louise Hepp, soprano, and N. A. Chestnut, tenor.

Beginning this evening (May 18) the Aborn Opera Company will give "Aida" for a week's performance at the Grand Opera House.

WILSON H. PILE

#### Charles Norman Granville's Pupils.

The following pupils of Charles Norman Granville, baritone and teacher, will sing in church during the coming year: E. H. Barrett, bass soloist, First Collegiate Reformed Church, New York City; Mrs. J. M. McKerchey, contralto soloist, First Unitarian Church, Detroit, Mich.; Jennie Hebbard-Maclaury, soprano soloist, Church of the Ascension, Mt. Vernon, N. Y.; M. T. MacLaury, bass soloist, First Baptist Church, Mt. Vernon, N. Y.; Louise Scherhey, contralto soloist, Munn Avenue Presbyterian Church, East Orange, N. J.; Paul F. Handel, tenor soloist, Munn Avenue Presbyterian Church, East Orange, N. J.; J. Ralph Stamy, bass soloist, Alexander Avenue Baptist Church, New York City; Helen Sumners, contralto soloist, Westminster Presbyterian Church, Bloomfield, N. J.; Margaret Schmidt, soprano soloist, First Presbyterian Church, Yonkers, N. Y.; I. Jennett Wilson, contralto soloist, Park Presbyterian Church, Newark, N. J. Mr. Granville will have charge of the music at the Church of the Puritans, and will be heard in solos at each service.

Mr. Granville's artist pupil, Louise Scherhey, is rapidly gaining recognition for the splendid work she is doing under her teacher's careful and conscientious training. Her appearance on Tuesday evening of last week, with the Hope Glee Club, of East Orange, N. J., under the directorship of Arthur Woodruff, convinced those who heard her that she is destined to occupy a high position in the concert field. The following criticism will serve to show the splendid impression she made on this occasion:

Mrs. Scherhey's contributions to the published program were received with such enthusiasm that she was obliged to add two encores. Possessing a deep, rich contralto, she has so schooled her voice that it became a nobly expressive organ in all that she essayed. Her singing, artistic in every phrase and pregnant with just feeling, earned for her applause, as deserved as it was generous.—Newark Evening News.

The Munich Tonkünstler Society performed recently Mojsisovics' string trio, a quartet by Friedrich Klose and songs by Boehe and Buchler.

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## Columbus.

COLUMBUS, Ohio, May 16, 1908.

The Cecilian Ladies' Quartet is a Columbus organization which has been doing concert, lecture course, institute and Chautauqua work for the past six years. Constant practice has blended their voices so perfectly that it is sometimes difficult to distinguish between the three upper voices. The first soprano is Mrs. Thomas Evan Humphreys; second soprano, Oprah Lael Williamson; first alto, Bertha Eliza Gibson; second alto, Mrs. John Heaney. The reader who usually accompanies the quartet on concert tours is Cora May Humphreys. This organization is now about to enter upon a very active season.

David Centner, a talented pupil of Nora F. Wilson, will give a piano recital on Tuesday evening, May 26, in Odd Fellows Hall, South High street. Alice Speaks will assist with songs.

The Dennison University Glee Club gave a successful concert in the Baptist Temple Friday evening, attracting a large audience. The members of the club are T. C. Kent, H. W. Marsh, Robert Rockwood, E. H. Foote, C. E. Carman, C. W. Thomas, Fred Wolf, Harold Thomas, W. C. Coe, T. D. Rees, B. R. Walter, R. B. Hooper, C. R. Jones, S. W. Hattershy, Paul Fox, Walter Livingston and J. H. Lloyd. The soloists were: Paul Fox, baritone; Howard W. Marsh, tenor; Paul Cleveland, violin; Karl Eschman, piano, and J. Harold Thomas, tenor. Reginald L. Hidden, of Columbus, who is the violin instructor at Dennison University (Granville), also contributed one number.

The Castalia Club gave a concert in the Board of Trade Wednesday evening, assisted by Maud Brent, contralto; Thomas Murray, tenor, and Lucille Bethel, soprano.

Tuesday evening brought the annual concert of the Columbus Orchestra, probably the oldest amateur organization of its kind in America. The director, John S. Bayer, is one of the city's sterling violinists and teachers, and the young musicians who have learned to love the best class of compositions through association with this man in his capacity of director or teacher are legion. The programs are always excellent, and include the works studied during the year. The assisting soloists were: Edith Sage MacDonald, soprano; Franc Ziegler, violinist, with Emma Ebeling at the piano.

Helena Keller, of Lancaster, will give a piano recital in that city Tuesday evening, assisted by Hedwig Theobald, soprano, of Columbus, and a ladies' chorus of which Miss Theobald is director.

The teachers are busy as bees preparing for the usual June recitals of their pupils.

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